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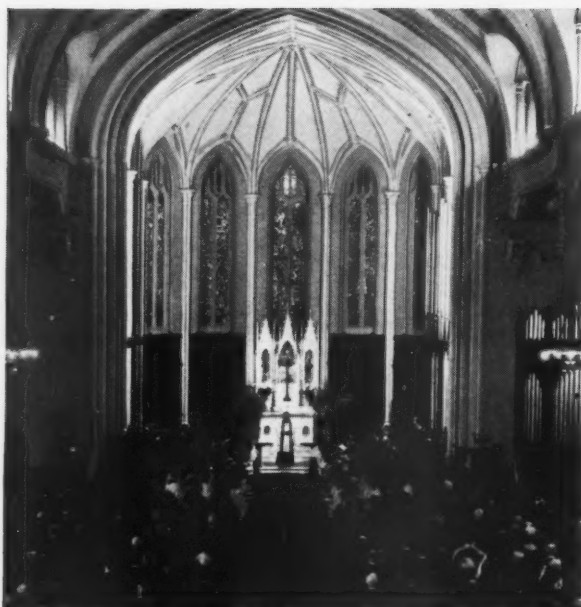
ORGAN WITH A PERSONALITY

This photograph by Ernest White speaks eloquently of the individual characteristics of the Church of St. Mary the Virgin, New York City, with these characteristics carrying through the entire high-church atmosphere; organ and choir are in the high rear gallery.

The American Organist

AUGUST, 1950

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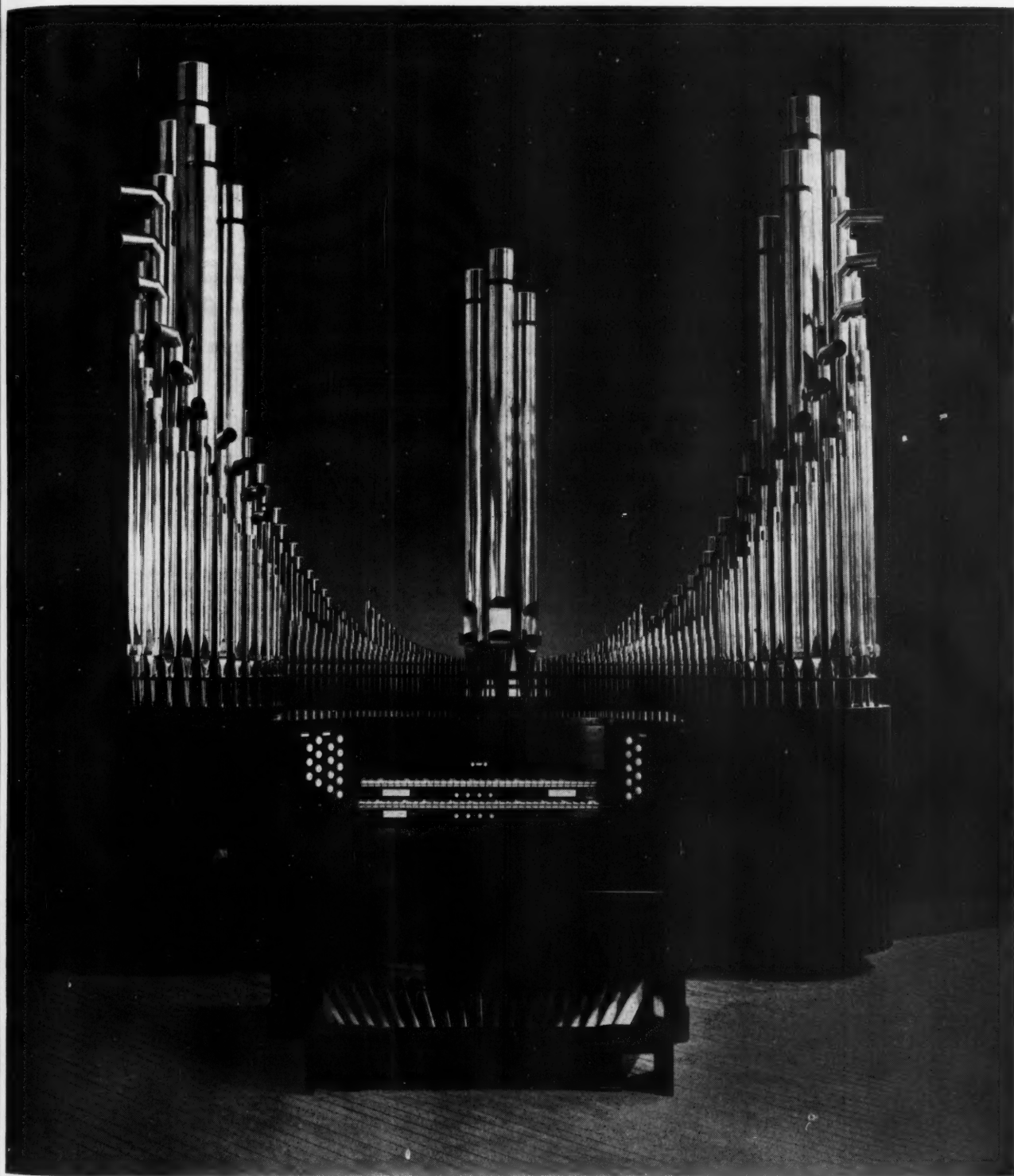
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REPERTOIRE AND REVIEWS

Music for Christmas Season

A5C—Walter H. Angell—"Come Keep the Day," E, 5p, me, Flammer 15c, a pleasing anthem with a good melody and pleasing harmonies here & there interrupted strangely with dissonances that hardly seem necessary. Keep your choristers exactly on pitch and all will be well.

*AOC—Johann Christoph Bach-ar.Lowell P. Beveridge—"Childhood of Christ," C, 55p, me, J. Fischer & Bro. \$1.50, English and German texts, with parts rentable for small orchestra. Imagine a pupil of the Old Man in complete admiration for him and faced with the necessity of writing a cantata without getting his knuckles cracked, and you'll know about what to expect here. Christoph had feeling for music, and knew fairly well what to do with notes and themes, also what definitely not to let the notes do to the harmony. This cantata has grace, charm, honesty; it is direct, doesn't beat about the bush, doesn't try to be clever or new. For congregations not yet acquainted with J.S.B. it will be grand. Choirs will like it too. There is nothing of the magnificence of J. S. but there is almost everything else. As usual, soloists carry much of it, so that it is intensely practical. Christoph didn't know you could fool most of the people most of the time, so he didn't try to fool anybody. If you can do a cantata this Christmas, we heartily endorse this one. Don't be afraid of it; it is not severe, not barren, not mere notes; it has much of great merit in every page.

*AC—J.C.Bach-ar.Beveridge—"Glory to God in the highest," G, 9p, me, J. Fischer & Bro. 20c, English and German texts, from the cantata, but we say pass this up and get the complete work if your budget will stand it.

*AC—J.C.Bach-ar.Beveridge—"Jesu Hear this Song of Praise," G, 13p, md, J. Fischer & Bro. 25c, English and German texts. This is probably the best chorus in the cantata, so if you want a brilliant anthem of fine quality that won't be beyond either your choir or your congregation, get this one; but again, if you can finance the whole cantata, do that instead.

*AC—Bach-ar.Goldsworthy—"Hail King of Glory," C, 8p, md, Gray 18c, from the "Christmas Oratorio," a fine and brilliant anthem in the true Bach manner that every choir will enjoy doing; congregations will understand and appreciate it on your Christmas morning service.

AW3—Otis M. Garrington—"Shepherds," G, 5p, me, Willis 18c, in 6-8 rhythm and quite a good rhythm for the text and music, the accompaniment furnishing a mild lilt, the voices singing an appealing melody with harmony totally unspoiled by forced dissonances. Here's a Composer who believes some people still like music.

AC—"Collection of Carols for Christmas"—compiled by Cyr de Brant, 22 hymns, 21 pages, J. Fischer & Bro. 30c. All are presented in close score as hymns, the collection including, sans quotes, Silent night, O come all ye faithful, The First Noel, Good Christian men rejoice, Lo how a Rose, Hark the herald angels, etc., with others not so universally known—all in all a collection for the average volunteer choir, one that will be useful for many years.

A8C—Garth Edmundson—"In the Silence of the Night," G, 7p, me, J. Fischer & Bro. 16c. Text adapted from the Bible; music in close harmony on the good old barber-shop style, only sedate & reverent instead of romantic. On the quiet meditative order, as good for our finest choirs as for any of the volunteers able to sing in divided parts.

AC—John M. Rasley—"Calm on the list'ning ear of night," Bf, 6p, s, e, Willis 18c, E.M.Sears text, opening with quite lovely harmony music, the tenors taking the melody beautifully after it gets started; then a "Glory to God" phrase before the opening treatment returns, and a final few measures ending with ff. Choirs and congregations will like it. And note that another composer believes there are those who still like music.

*A5(J)C—Sussex-ar.Claude Means—"News of Great Joy,"

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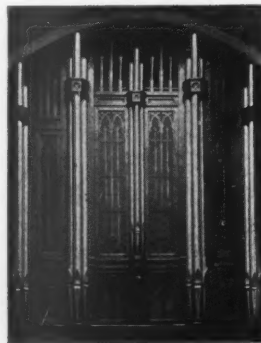
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AW2C—Tombelle-ar.Bedell—"A glad noel will we sing," Af, 3p, e, Flammer 15c, a good number for the better junior choirs, with possibilities.

*AW2C—Tombelle-ar.Bedell—"Dear holy Child," F, 3p, e, Flammer 15c, another for juniors but this time we think better for adults—and if you know the possibilities of men's voices in unison you'll have something quite distinctive here.

*AC—Trad. 17 cent.-ar.James Allan Dash—"Sing ye noel," A, 3p, e, Baltimore 10c, written in close score hymn style but having grand possibilities for antiphonal effects if you can muster two choirs in opposite ends of the auditorium; plain simple music but it has enough of the Christmas spirit.

A5C—Charles Vardell—"Lullaby in the Manger," Em, 7p, me, Gray 18c, C.Fuller text. Look this one over for yourself, for attempts in minor keys by contemporary writers never seem to be fully effective, as this reviewer hears music. That fifth part can be done by a solo voice or juniors in unison, though at the end it has greater depth than children can manage. Better look this over; it has many things to recommend it.

AW3C—Frances Williams—"A shepherd wandered from the hills," Ef, 7p, me, Flammer 16c, M.D.Manning text and music you'll have to judge for yourself; on page 5 there is a solo part in 3-4 rhythm against an accompaniment in 9-8. The chief asset is the vehicle of women's voices, and it's well handled in that respect.

AC—Charles Wright—"Jolly Jolly Wat," F, 12p, md, Gray 20c, an attempt at the true carol form, executed with quite some skill; the Composer seems to know how to dodge the fearful drudgery of persistent hymn-like writing, for he opens his score wide and does a lot of commendable things. Look it over for yourself.

THANKSGIVING

A1T—Frederick A. Snell—"Thanksgiving," D, 3p, me, Gray 15c, J.Oxenham text and unison music you certainly should know about with not a dead-end street in the whole thing. Mr. Snell knows the slavery of rigidly measured phrases and does something about it; he also knows the superb values of unisons, and does something grand about that too. But best of all is that the message moves along and has its say, eloquently, without fumbling, without waiting for the traffic-light on the measured-music corner to change. He just drives right along and I like it immensely. I don't like mixing women's voices and men's in the opening unison; men alone would be stronger, more vibrant, more commanding. But as we live & breathe, this is good. Discords? Heavens no; the man has music in his heart and doesn't have to descend to discords to impress someone. Get it.

CHRISTMAS MUSIC

Reviews by William A. Goldsworthy

Hugh Ross has translated and edited one of the best things in many years—Johann Topff's "The angel to the shepherds," strong, vigorous, straightforward, with well-written vocal lines, no high or awkward tessituras; it sounds like a cross between early Italian and Handel. Imitative in spots but

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Sometimes it is good for a composer to be a bit apart from his contemporaries; he is less apt to be influenced by the general trend and has a chance to develop his own style. This was brought to mind by going over Claude Means' "Christ's Birthday," a 3-part unaccompanied anthem for women's voices. In it we get the influence of that gentle cathedral-like close of his in Greenwich. An exquisite bit, untouched by cheap modernities (although he uses alternate 4-4 & 6-4 rhythm) and dragged-in unnecessary dissonances. If you have a group of women who are at all sensitive, give them this as a Christmas reward. Flammer, 15c.

We get but little from FitzSimmons but that little is generally good. They give us a "Noel" by Philip Warner for 3-part women's voices that is a gem. It has a bell accompaniment against slow-moving chordal voice-parts and really comes off. Short but effective. 4p, 18c. The foregoing are above the average of Christmas anthems.

Charles Baker gives an arrangement of a traditional Russian melody, "Jesu gently sleeping," for solo or children's voices with chorus, the chorus singing a gentle rocking lullaby while the solo voice tells the story. It is best done with a solo voice, as the figure in one of the sections is too coloratura-like for a group of any sort. Medium, Gray, 18c.

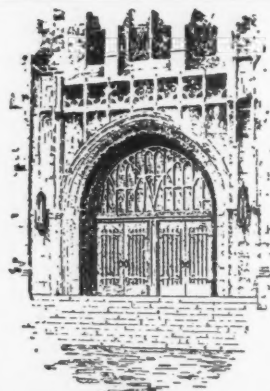
Organ Music

Darius Milhaud—Sonata, 32p, 3 movements, d, Gray \$2.00, and don't expect any reviewer to work twenty hours learning to play this, or risk his self-respect by wild guessing & pretending. Look it over for yourself. He's a Frenchman, teaching in California. And this is in the famous contemporary series. The first chord heard is D-sharp, D natural, E.

Try that on your piano. And the rest of them come along in the same way. Any man, if he can still move a finger, can shut his heart and jab notes onto inoffensive manuscript paper; you could do it by the hour and so could anyone. Very well, what's the use of talking about stuff like that? Some organists will certainly buy it and play it. But it's high time the same musicians in this crazy age of ours turn away from unadulterated bluffing and retain enough intelligence to know the difference between music and plain rubbish. If Milhaud could write music he'd not find it necessary to descend to buffoonery. Why take space for it here? Because it's an organ sonata, because a great publisher has invested a lot of money in it, and because this tirade will most certainly convince some organists they must buy it and play it. If they do play it, no harm is done; they don't lock the doors at recitals, you can escape any moment. But don't let any Irate Reader tell me this is music; I know better.—T.S.B.

Organ Classics—ed. etc. by Dr. Roland Diggle, 157 pages, 40 pieces, Amsco \$1.25. Dr. Diggle reviewed this collection in July T.A.O. so we have but to fill in any missing links which he as the arranger of the volume could not do. The short Walther Choralprelude is one you should use, short, churchly, honestly musical. For good old-fashioned melody, in spite of the ump-pah accompaniment, take Meale's Twilight; composers like Meale never had to descend to stupidity, they always had music in their hearts. Lemare's Romance Df is the good old stuff that made people spend money on music & musicians; too bad there are so few men left who recognize a beautiful tune when they get one, or know what to do with it. Faulkes' Cantilene Df is another of high quality and inspiration; here Mr. Faulkes treated his lovely melody with utmost simplicity, and it shines in all the greater beauty—that is, if you still prefer music to noise. And so on, with many such practical pieces of musical beauty, mixed with all styles for all purposes; as Dr. Diggle said, at 3c a copy for music you can't make a poor investment.

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*Saint-Saens-ar.Williams—Prelude from the "Christmas Oratorio," G, 4p, e, Gray 75c, for your use when and if you sing the oratorio.

ORGAN HYMNTUNE MUSIC

Margaret W. Dow—Fantasia on God Rest You, Em, 8p, me, Gray 75c, an involved sort of an invention for those who like that type for their services.

George F. McKay—Suite on 16th Century Hymntunes, 20p, 5 movements, Gray \$1.50, a surprise for you again, for Mr. McKay has evidently abandoned the unworthy bluffing of his first published composition for organ and here tries to give us music, some of it certainly beautiful, some a bit thread-bare, some perfunctory, but for the church organist it is a most worthy piece of music, for it ties in with church tunes. Just don't make the mistake of further dragging the organ recital into the mud by playing church pieces on recital programs when there is a vast store of concert music for that purpose. Hooray for Mr. McKay; we hope he keeps up his reformation. He knows how to handle notes and themes. And now that he has something to say, he's enormously welcome.

HARMONIUM MUSIC

Christmas Season Album of 32 Pastorales—comp. Carlo Rossini, 68 pages, e, J. Fischer & Bro. \$2.00. Composers are Bach, Corelli, Couperin, Guilman, Handel, Marchant, Mendelssohn, Pachelbel, Ravanello, among those well known, with others not generally known. It's on the customary two staves, without pedal, but the registration is indicated for a two-manual instrument, though here & there the arranger has indicated notes for the pedal, and then on p.28 is a regular 3-staff organ score, by Pachelbel, with a few others also with pedal required. We have no idea why the Compiler did some of the things he did here, but we still stand by our classification for harmonium because that humble instrument needs worthy literature. Also it would be grand to hear some of these charming things on the organ manuals without pedals. To

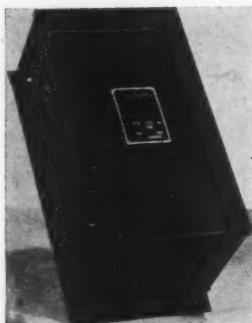
have so many pastorales all in one volume is a convenience, doubly valuable for the average church organist, especially when the music is of honest practical value.

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6x9, 112 pages, cloth-bound, Carl Fischer \$3.00, "a practical approach to keyboard harmony." Says the preface, "Harmony is one of the basic elements of music," but change Elements to Results—since Bach proved that harmony is incidental. The aim "is to set forth the elements of keyboard harmony in a simple direct manner, omitting non-essentials, and to offer a practical approach to the study of chords and their use. The approach is psychological rather than logical. Topics are presented in the order in which they are most easily learned." Like all such books on the technical structure of music, this gives a lot of hard work for any reader wanting to profit by it.

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Phonograph Recordings

Reviews by CHARLES VAN BRONKHORST

Recordings furnish entertainment as well as instruction

Allegro Records enters the organ field with two sets of l.p. recordings by Robert Noehren on the 3-39 Schlicker organ in Kenmore Presbyterian, Buffalo, N.Y., an instrument resulting, we are told, from observations of north-German organs by Mr. Noehren. AL-29, two 10" l.p. disks, \$7.00, gives Bach's Preludes & Fugues Am, C, Dm, D, Bm; AL-36, one 12" l.p. disk, \$4.85, features music of Dutch, German, Italian, & Spanish composers of the 16th & 17th centuries, including Schlick's Maria Zart Hat ein End, and Fantasia; Frescobaldi's Canzona; Cabezon's Diferencias; Scheidt's Da Jesus; Pachelbel's Vom Himmel.

Mr. Noehren, obviously a scholarly musician & competent organist, here chooses to promote an instrument incapable of expressing the richly enjoyable & beautiful in organ music, so that his recordings will have greatest appeal for only those of like mind. Personally, I cannot believe that the Silbermann organs sound like any of the instruments built to imitate them; and despite some truly great music, and some not so great, in these recordings, the screaming mixtures and harsh tones of this Schlicker organ are too much for me. The recording otherwise leaves little to be desired. Some organists will get what they believe is an understanding of these old instruments from these recordings, while others will get a deeper appreciation of the modern organ with its tremendous resources and its resulting ability to render any worthwhile music more enjoyably & convincingly for the vast majority of cultured laymen who listen to it.

Victor imports an excellent English recording on the 4-75 Willis organ in Westminster Cathedral, London, in Fernando Germani's playing of Daquin's Noel 10 and Mulet's Toccata, H.M.V. C-3928, one 12" 78 r.p.m. disk, and that Mulet is a rousing performance that literally raises goose-pimples. Yes, there are mixtures & reeds here too, but not the kind that screech & scream and dominate everything else. Yet there is clarity, clarity without loss of quality or beauty. In the Daquin there are six contrasting sections, each showing what Mr. Germani can do and what a well-designed organ should sound like. Observe that solo reed in Var. 4 and the extraordinary lefthand work of Mr. Germani's accompaniment. And don't miss the echo effects of the final variation which climax in a glorious full-organ that virtually shakes the rafters.

The Mulet is one grand & exciting experience. His tempo is just right; he plays with a vigor & vitality that never allow the music to grow monotonous despite the comparatively high volume & sound level throughout. The recording is on a par with the playing; only mechanical defect is a sudden surge of volume in Var. 2, where you'll have to adjust the controls to suit your own taste. You will find plenty of lows and highs to meet most requirements. All in all, this is a magnificent record.—C.v.B.

MODULATING

A book by Lucile Lawrence and Carlos Salzedo

9x12, 61 pages, paper-bound, Schirmer \$3.50, in French and English, "for harpists, organists, pianists." The book is "as simple & concise as the subject permits. It was primarily intended for the exclusive use of harpists but was found adaptable to the needs of organists and pianists." First a brief section of "rules," then two-measure examples of modulation covering 22 pages with a dozen examples on each page, and finally 34 pages of music and discussion pertaining chiefly to the harp. Text is given in French and English throughout, in two columns side by side. Things like this are always helpful to any musician taking the trouble to try to get something out of them.

PHONOGRAPH EQUIPMENT

Suggested by Charles van Bronkhorst

You might get better results from your 33 r.p.m. records if you'd get one of the new-type magnetic pickups. I have a Webster changer with changeable G.E. variable-reluctance heads, one for the 78, the other for the 45 and 33. I was skeptical when I changed from crystal cartridges, but after one playing with the magnetic I'm sold for good. These pickups do not respond to any up & down vibration from the record-groove, hence less noise; the frequency response is also much wider. Pickering also makes good magnetic pick-ups.

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Wurlitzer

first in St. Peter's

Americans in Rome for the Holy Year have found a remarkable combination of the oldest and the newest in the Eternal City—the ageless traditional music of the Church performed with unusual beauty on new Wurlitzer Electronic Organs installed in St. Peter's and elsewhere in the Vatican.

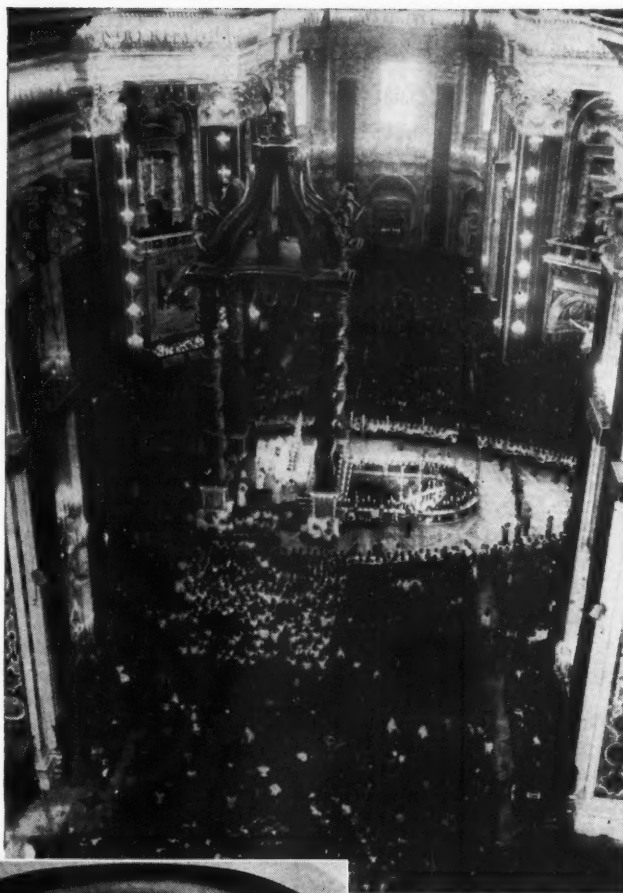
The first electronic organ ever installed in St. Peter's, a Wurlitzer, made its debut in June at a Pontifical High Mass celebrated by Pope Pius XII. The performance of this instrument, with tonal colors and combinations of great variety in all registers and intensities, received not only the approval of the Congregation of Sacred Rites and leaders in liturgical music but also recognition from such publications as *Time* magazine (issue of July 17, 1950) and *L'Osservatore Romano*, official Vatican newspaper.

The new Wurlitzer is installed in the upper grotto of the recently restored Crypt of St. Peter's, above the point where historians believe the tomb of St. Peter was originally located.

The Wurlitzer Electronic Organ was auditioned for St. Peter's three years ago when another Wurlitzer, gift of His Eminence Dennis Cardinal Dougherty of Philadelphia to the Pope, was placed in the papal chapel, Chapel Matilde. This was the first electronic organ ever permitted in the Vatican, and its performance led to the installation in St. Peter's.

Other Wurlitzer Electronic Organs in the Vatican now include installations in the Vatican Consistory and at the official Vatican radio and television station, the Vatican University, and the Association of St. Cecilia, authoritative society on liturgical music.

You are invited to hear and judge Wurlitzer Electronic Organs for yourself at your nearest Wurlitzer dealer's.



Pontifical High Mass in St. Peter's, celebrated by His Holiness, Pius XII, at which the new Wurlitzer Electronic Organ installed in the restored Crypt of St. Peter's was first heard by thousands of the faithful in the "cradle of Christendom."



Installation in the Crypt of St. Peter's. The organist is Reverend Maestro Don Carlo Rossini, of St. Paul's Cathedral, Pittsburgh, Pennsylvania, appointed by Pope Pius XII to direct all musical activities in Rome during the Holy Year.

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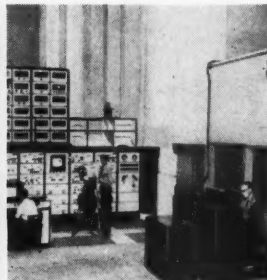
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Restorer of the Crypt of St. Peter's, Rt. Rev. Msgr. Ludovico Kaas (second from right) expresses his thanks and satisfaction with the installation to Mr. Walter Pearce, European representative for Wurlitzer. At left: the technical director of the Vatican Radio and TV Studio, Mauro Ercoley; the technical director of St. Peter's, Dr. J. Vacchini; and Fr. Rossini.



A Wurlitzer is in the Vatican Consistory near the Papal throne. This electronic organ is also used in the Pope's private chapel, Chapel Matilde.



The Vatican radio and TV station, official "voice" of the Vatican, has its own Wurlitzer. Another Wurlitzer has been placed in the Vatican University.



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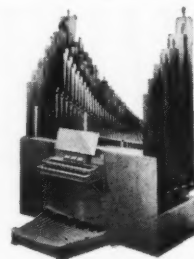
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| 2. A Mighty Fortress | 4. Gardiner |
| 5. Now Thank We All Our God | |

FIVE CHORAL PARAPHRASES, Set II

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|---------------|--------------|
| 1. Coronation | 3. Dundee |
| 2. Beecher | 4. Greenland |
| 5. St. Anne | |

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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

MUSIC REVIEWS

Before Composer:

*—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4+—Partly 4-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
G—Good Friday. T—Thanksgiving.
L—Lent.

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, f, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u—Organ accompaniment, or unaccompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p—3 pages, etc.

3p—3-part writing, etc.

Af, Bm, Cs—A-flat, B-minor, C-sharp.

INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar. **Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire. voices.
o—Organ. 3p—3 pages etc.
p—Piano. 3p—3-part, etc.
Hyphenating denotes duets, etc.

Vol. 33

AUGUST 1950

No. 8

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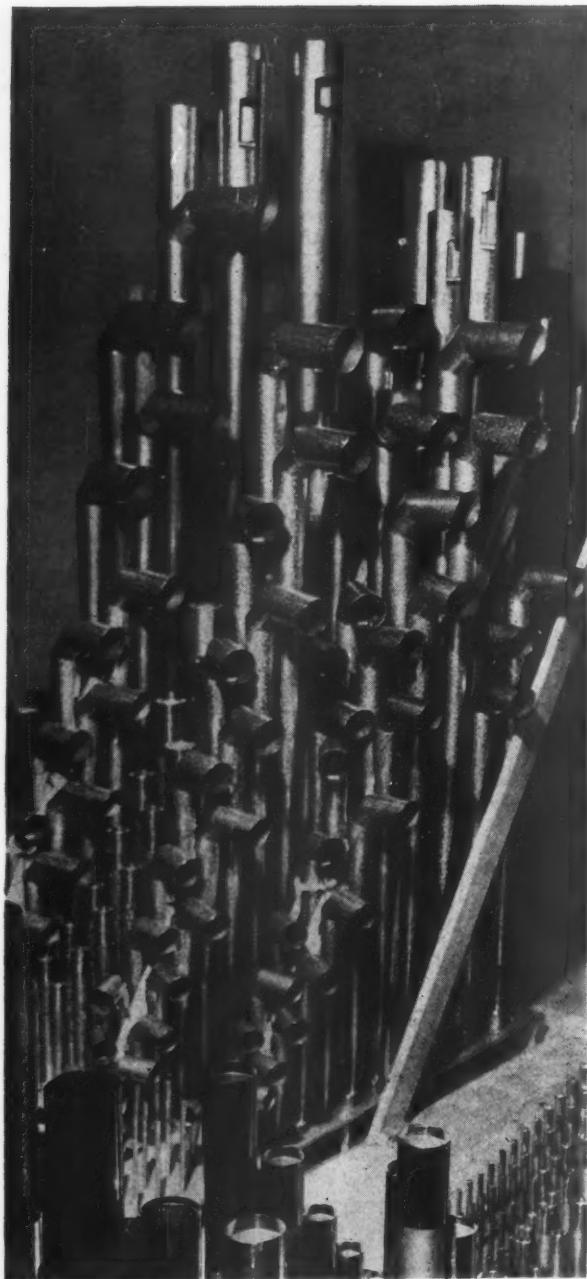
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ORGAN INTERESTS INC., RICHMOND STATEN ISLAND 6, NEW YORK CITY



HERE'S LOOKING AT YOU

It could be the periscopes of worldwar-four's submarines but its purpose is entirely in the interests of peace & harmony, for it's a small part of the Bombarde Organ of Salt Lake City's Aeolian-Skinner; you can hear this organ every Sunday noon by radio.

THE AMERICAN ORGANIST, August 1950

Roosevelt's First Factory and Costs

By HILBORNE L. ROOSEVELT

The Roosevelt Diary, No. 5

NEW YORK, Nov. 20, 1872: Find a good building for a factory at 40 West 18th Street, take it on lease for ten years and five months at \$2650.00 a year, engage the following men: Peter Bagstrom, Albert Engelfried, George Silbereise, — Geoler, Nick Link, M. Rablat, — Carlstrom, Arnold Polster, and a boy, James.

Organ gallery, Church of Holy Communion. [Here follow merely the measurements of the chamber, ending with "width of key-box 4' 8 1/2".]

Change the St. Thomas Pedal action on Jan. 28, 1873. Set up 12-cup Leclanche battery. Total cost \$100. Automatic Telegraph Co. set up 100 cups Feb. 20, 1873. Send box 689, send box 692. [If any reader can say what the "send box" is, please report.]

Rule for Magnets: Length 6 times diameter (iron part); bobbin 3 times diameter; length of bobbin 4/5 of iron part.

March 20, 1873: Distance between center of poles 1/2 total length.

Put new jars to St. Thomas battery, cover solution with lard oil, April 5, 1873.

Sept. 25, 1873, St. Thomas Chimes: Offer apparatus \$250.00, bellows \$75.00. Cable 28¢ a foot, labor \$4.25 a day.

My first payday was Dec. 2, 1872. Number of men 8, amount paid \$88.78. On Jan. 13, 1873, 19 men, \$366.16. March 24, 1873, 24 men, \$676.24.

No. 1 Church of Holy Communion organ was begun Dec. 13, 1872, fully underway Jan. 21, finished Sept. 15, 1873.

No. 2, electric, begun Jan. 15; work stopped in order to fill contract orders, July 23, 1873. [Due to lack of punctuation, it may be that the work did not begin Jan. 15 but was stopped then.]

Offer received from American Institute but could not be accepted as there was not time enough to complete.

No. 3 commenced March 22, 1873, finished Sept. 10, 1873, for Presbyterian Church, Oyster Bay.

No. 4, Mount St. Vincent Convent Academy, commenced June 30, 1873, finished Dec. 13.

No. 5, commenced Aug. 20, 1873, for Church of Holy Trinity, 42nd Street, New York; finished May 1, 1874.

No. 6, commenced Oct. 6, 1873, for Sixth Universalists Church, 57th Street, New York.

No. 7, St. Vincent Ferrer, Lexington at 65th Street, commenced Dec. 18, 1873, finished Dec. 20, 1874.

[Here Mr. Roosevelt pasted into his diary two printed stoplists; if they interested him, they interest us.]

RUGBY SCHOOL CHAPEL ORGAN

	Pedal	16	Trombone w
32	Diapason ow		Bassoon m
16	Diapason ow	Great	
	Bourdon w	16	Diapason
	Violone m	8	Diapason
8	Bass Flute w		Rohrflöte
	Violoncello m		Salicional
5 1/3	Twelfth	4	Principal
4	Fifteenth		Gamba

A great builder began with a payroll of \$88.78 for his eight employees and four months later he paid \$676.24 to 24 men. Mr. Roosevelt lists his first seven organs and says No. 1 was for the Church of the Holy Communion in New York City.

2 2/3	Twelfth		Oboe
2	Fifteenth		Vox Humana
III	Full Mixture	4	Clarion
8	Posaune		Tremulant
	Swell		Choir
16	Bourdon	8	Violin Diapason
8	Diapason		Lieblighgedeckt
	Keraulophone		Cone Gamba
	Flute	4	Spitzflöte
	Lieblighgedeckt	8	Clarinet
4	Principal		Tremulant
	Flute h		Echo
2	Fifteenth	8	Dulciana
III	Cornet		Voix Celeste
II	Cymbal	4	Hohlflöte
16	Trumpet	2	Gemshorn
8	Cornopean	8	Euphone

[There were 10 couplers and a very few accessories. The 16' Swell flue is called 'Bourdon and Double Dulciana, wood & metal,' if you can make anything of that. Pedal compass CCC-F 30-note, manual CC-G 56-note. Console was 35' from the organ—"insulated wires, electro magnets, and a voltaic battery, form the link between" console and organ. Evidently only the Swell and Echo were enclosed, their shutters "controlled by plungers and tubes of water." Wind from 2" to 6". "The organ is being built" by Bryceson Brothers & Co., London, "under the direction of Edwin Edwards, organist of Rugby School," proving that organists were just as conceited then as now—possibly more so then, for no sane organist today would say any organ is being built under his direction.

[On the next printed leaflet Mr. Roosevelt wrote, "Presented me by Herr Weigle of Stuttgart, May 1872." It's none other than the "Konzert-Orgel fuer die Musikhalle in Boston in Amerika," Op. 200, by E. F. Walcker & Co., Ludwigsburg, 1862.]

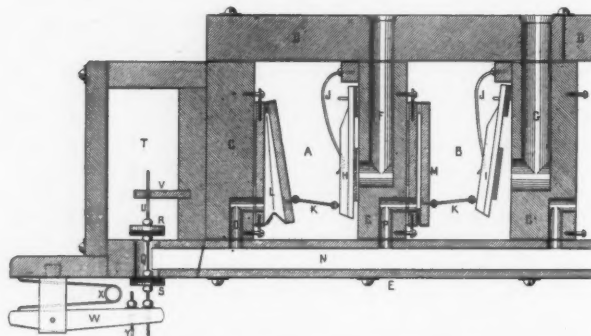
BOSTON MUSIC HALL ORGAN

	Pedal-Forte	16	Trombone
32	Principal Bass	8	Trumpet
	Bourdon	4	Corno di Bassetto
16	Octav-Bass	2	Cornettino
	Sub-Bass		Pedal-Piano
	Violon	16	Bourdon
8	Octav-Bass	8	Flute
	Hohlfloete		Viola
	Violoncello	4	Flute
4	Octave	2	Waldfloete
32	Bombardon	16	Bassoon

Great	2 2/3	Nasard
16 Principal	2	Octave
Tibia	V	Mixture
Viola	8	Trumpet
8 Diapason		Bassoon
Flute	4	Trumpet
Gedeckt		Hautbois
Gamba		Cornettino
Gemshorn		
5 1/3 Quint		Choir
4 Hohlfloete	16	Gedeckt
Flute d'Amour	8	Principal Flute
Fugara		Spitzfloete
3 1/5 Tierce		Bifara 2r
2 2/3 Quint		Gedeckt
2 Octave		Viola
Waldfloete	4	Principal Flute
V Cornet		Hohlpfeife
VI Mixture		Dolce
IV Scharf	2	Flautino
16 Bassoon		Superoctave
8 Ophicleide	-	Sesquialtera
Trombone	8	Clarion
4 Trumpet		Physharmonica
Octave Regal	4	Clarion
Clairon		
Swell		Solo
16 Bourdon	16	Bourdon
8 Principal	8	Geigenprincipal
Quintaten		Concert Flute
Gedeckt	4	Aoline
Salicional		Gemshorn
Dolce	2 2/3	Vox Angelica
5 1/3 Quint Flute	2	Quint
4 Octave	II	Piccolo
Rohrfloete	8	Piffaro
Fl. Traverso		Corno di Bassetto
		Vox Humana

[And, says Mr. Walcker's leaflet, the organ has "86 complete registers und 5353 pfeifen," as well as a "schweller" for the Vox Humana, another for the Physharmonica, and a third for some other things—too bad the Germans couldn't speak English in the good old days.]

[Mr. Roosevelt now goes on, without explanation, to give some costs, which we present as he gave them. All through this Diary the purpose is to let Mr. Roosevelt speak for himself; the reader will be as able as T.A.O. to make interpretations.]



THE ROOSEVELT CHEST ACTION

This is Dr. Audsley's superb drawing of the action devised by Mr. Roosevelt and mentioned by him in his Diary under date of October 1873. Mr. Roosevelt gave a fairly neat and detailed drawing, but it is doubtful that Dr. Audsley ever saw it in his Diary, though the two men were friends and Mr. Roosevelt probably drew a sketch for Dr. Audsley. Anyway Mr. Roosevelt's sketch in the Diary goes from right to left, whereas Dr. Audsley runs it from left to right; other than that, the two are exactly alike in detail.

Reeds (Ferat) tin, voiced:

\$100.	Trumpet 8' 54 harmonic
52.	Clarion 4' 42
86.	Oboe, Bassoon bass 54
60.	Vox Humana 54
44.	Vox Humana 42
67.	Cromorne 8' 54
86.	Clarinet 8' 54

Reeds (Pierce) Zinc and Spotted Metal

\$95.	Trumpet, large, 58
47.	Clarion
80.	Oboe, Bassoon bass
80.	Vox Humana 54
50.	Vox Humana 46

Pneumatics—Oct. 18, 1873

\$	2.00	Getting out stuff, 3 hours
	2.00	Boring, 10 hours
	2.00	Springs, 5 hours
	1.50	Wires
	19.55	Leathering bellows, 6 days
	56.00	Time on frame and finish, 14 days
	84.00	Time total
	36.00	Materials
\$120.00		Total

H.L.R. SOUNDBOARD

October 1873: I have a model made on an entirely new system which has for its object the perfection of Walcker's system—to render the touch light and do away with the ciphering and the trouble of regulating the pallets. In this I substitute air for the action usually used.

Dec. 12, 1873: Scale of 32' Open:
Dom Bedos, 18 3/4" diameter, 276.117 square inches;
Toepfer, 16x20 block, 320 square inches.

Scale of the 32' given me by Herr Haas of Lucerne in millimeters:

32' 540x464, thickness of stuff 74, mouth-height 100;
16' 330x264, thickness 45, mouth 60;

8' 180x150, thickness 24, mouth 43.

Pressure: Berne 70, Lucerne 90.

FERAT REEDS, SEPT. 1874

Sept. 1874: The correct pricelist of Ferat reeds:

\$154.00	Trumpet 16' 56
103.25	Trumpet No. 1 54
98.00	Trumpet No. 2 54
94.50	Trumpet No. 3 54
54.25	Hautbois 42
89.25	Hautbois Bassoon 54
57.75	Vox Humana
66.50	Cromorne 54
94.50	Bassoon 54
89.25	Clarinet 54
42.00	Vox Humana 42
52.50	Clarion 42
112.00	Large Trumpet 54
252.00	Bombarde 27
	July 1875: Ferat Reeds:
\$109.00	Trumpet large
100.00	Trumpet large metal
139.00	Trumpet 16' 56
97.60	Trumpet No. 1 54
92.80	Trumpet No. 2 54
84.80	Hautbois Bassoon 54
57.60	Vox Humana

To be continued as space and other conditions seem advisable; if the Diary is interrupted for an issue or two it will be because it seems best not to delay a few other feature articles too long. There is yet much to be printed here, which T.A.O. proposes to do no matter how many issues are required. It will be the first time in American organbuilding history that one of our most famous builders received his just deserts. As the reader has observed, Mr. Roosevelt is writing the record; it is his; it is not the rehashing of an editorial staff.

Carnegie Organ Donations

By GUSTAV F. DOHRING

Organbuilder who was often the Carnegie consultant

ANDREW CARNEGIE became interested in making organ donations to needy congregations, I have been told, when Philip Wirsching called his attention to the struggles of poor congregations needing organs. Mr. Carnegie declared his intention to help, and a plan was devised whereby a church would raise half the money and Mr. Carnegie would pay the other half. The builders who at that time got most of the Carnegie money were Carl Barckhoff, Estey, Hillgreen-Lane, and Wirsching.

Finally, all organ donations were managed from the New York City offices of the Carnegie Corporation; Mr. Franks was then president, Mr. Bertram secretary, the latter also having charge of Carnegie Library gifts.

My experience with the Carnegie Corporation began when I was given an order to reconstruct and make a three-manual of the Roosevelt organ in Carnegie Hall, New York, in 1915. One day around that period, or perhaps in 1916, Mr. Franks called me to the office and said he had a plea from a Negro Methodist congregation in Atlantic City for help in making repairs to an organ that had been installed only a half-dozen years earlier. Mr. Franks said they had looked up the record and he wanted me to go to Atlantic City and see what it was all about, suggesting that I go by sleeper through Philadelphia so I could be on the job Sunday morning. So it was done.

When I arrived at the Church the service was already in full swing. It was an upstairs church with downstairs Sunday-school. I sneaked downstairs and found nobody there, so I walked to the rear—which was the front of the church, and waited for something to happen, and happen it did.

A mighty clatter came down the stairs, the singing of lusty young voices mixed in with it—children and teenagers doing their best to praise the Lord in song, passing me by twos, and ascending into the church again. Quite a spectacular stunt to the congregation, no doubt. I remained where I was, but not for long. Footsteps were heard and with them the reverend preacher himself, stocky and self-possessed.

"Good morning, Brother. I was told you were down here and I come to welcome you and will you come and join us?"

H'm! I'd better introduce myself, I thought. So, telling him my mission was about the appeal to Mr. Carnegie for funds, his deference was boundless and he asked me to come upstairs with him on the platform. There he awaited his chance to introduce me to the congregation and say why I was there. Then he asked me to address the congregation! Poor me, I was on the spot. But I rose to the occasion and told them that if Mr. Carnegie could be present to witness the attendance of such a large congregation, he would certainly feel that his organ gifts were not made in vain, that he was well and sent his greetings.

After the service I was shown about and through the organ and told that it was in bad shape, needed tuning, etc., but their appeals to the builder had met with no response, so they were obliged to let Mr. Carnegie know about it. Subsequently I drew the preacher aside and learned the story.

The builder had heard that they wanted an organ, so he called on them and told them that Mr. Carnegie was his friend and he would speak for them so they would receive the organ donation. He then built the organ and installed it. Then he told them to go to a local bank and tell them the organ was worth \$3,000, and if the bank would lend them \$1,500, to meet the required half-payment, Mr. Carnegie would pay them the other half. Which was

done and everybody was paid—but the bank. They held the mortgage. Amen.

This was not a singular case; there were others of similar nature and this builder was not the only one to claim Mr. Carnegie for his friend in this organ-donation swindle. Later I was sent to Philadelphia to look into another doubtful case which surely was the limit and helped much to discourage the continuation of the organ donations.

I was again called to the office by Mr. Franks and told about this Philadelphia case, also involving a colored congregation. From this congregation a bill for \$2,000. was presented, the Carnegie Corporation having agreed to pay the other half. But that had been only three weeks earlier and Mr. Franks wanted to know if it was possible to build and install an organ so quickly. The organbuilder concerned here was supposed to be a piano concern in Philadelphia. Mr. Franks asked me to go to Philadelphia and investigate.

I went, found the church, and walked through the open door. Nobody about. I walked up to the organ and found an old Jardine. It had no blower, so I could not try it, nor did I want to. The only thing new about it was a glistening coat of varnish on the case. I looked about and found a door with an office sign on it, knocked, and heard a voice say "Come in." I found a big Negro preacher to whom I proffered my business card.

"Oh yes, I am very glad to see you and would like you to look over our organ and perhaps give me an estimate to install a blower." Shades of swindle! Not even a blower did the lout of a piano-dealer install; but he had



LOTS OF ROOM NOW
but wait till all the pipes are in place and the big man will likely have to get out and let the thin man finish the job; it's the Processional Organ over the narthex in the St. Louis Cathedral, St. Louis, Mo., some 300' from the main organ. Kilgen Organ Co., builder.

sent in the bill for \$2,000. with the consent of the preacher.

Think it over, reader, and say if you would feel like making more organ donations after being nipped like that.

I believe the organ in the old Brick Church, New York, was an outright gift by Mr. Carnegie himself; and to the best of my knowledge the last organ paid for by the Carnegie Corporation was that in Christ Church, Alexandria, Va. This organ was pleaded for by Elihu Root in 1916; I was sent to investigate. Finally I designed a three-manual, the design was submitted to at least four builders, and Hill-green-Lane, being near-by and the lowest bidder, got the job.

And that is the story of why the Carnegie organ donations were discontinued, to the best of my knowledge. Then the war came on, and that was the finish.

AN AMERICAN COLLEGE PRESENTS GERMANY

By the Hon. Emerson Richards

Accepting the invitation to attend the dedication of the Walcker organ in Colby College, Walter hitched up the Caddy and he & I went down to Waterville. Mrs. Richards was too smart to go. Colby has a new set of buildings on a new campus about three miles west of Waterville. Colonial style, the fairly good-looking Chapel stands on high ground overlooking the Kennebec valley. Chapel not very large, fairly alive acoustically; nave has five arches with a narrow gallery back of them. Nave is narrow with a barrel vault. Organ is in a soundproof chamber back of a wood grille & curtain, in the chancel. The architect must have hated organs.

For the service, the Chapel was crowded with stern-faced puritans and overstuffed mammas just off the Mayflower. They knew they were there to suffer—and they did. It was hot. But Matthaei, the wiz from Switzerland, provided the real heat.

The recital was in 'celebration' of Bach's death (July 28) and from that standpoint it was a success. I left before the bitter end but by that time Matthaei had enough unused notes left over for Bach to write another masterpiece. The man next to me confided that he liked the "flute solo" in the Passacaglia but he would not go for the idea that the solo in Rejoice Christian Men was played with the feet, and in this case there was a reasonable doubt.

The gruesome proceedings led off with a hymn in which some of the old girls joined and the organ, to be polite, retired from the contest; at least it wasn't audible. When we did hear it it appeared to be suffering from pernicious anemia. The Pedal consisted of open and stopped flutes extended, an open 4', and a Posaune that only the F.B.I. could find.

The flue ensemble was not too bad but the reeds were poor and badly regulated. There was plenty of wind-sag, slamming shutters, and noisy combination-action. I did not get a chance to examine the organ critically as I wanted to get up the Lake before dark. As usual, the German flutes were good.

Here was the perfect combination for an organ recital. A nazi organ, a church organist playing a recital, and an uninformed audience. If the College ever gets that crowd to come again it will be for a clam bake.

As for poor old J.S.B., July 28 is surely his unlucky day. The Colby kids sat on the lawn in their bare feet and listened through the open windows to the faint whisperings that seeped through, and if the Old Man could have been there, what a gorgeous riot he would have promoted.

As for me, "I should have stood in bed."

[The organ was built by Walcker, donated to Colby by an American named Mellon, installed early in 1950, has 3 manuals, 30-note pedal, 34 voices, 37 stops, 11 couplers. It was widely ballyhooed as a grand acquisition for America, so T.A.O. asked Senator Richards to forego the comforts of the day in his summer home on his island in Moosehead Lake,

Maine, travel 80 miles southward, and report his findings for T.A.O. readers. If European builders and players are superior to American, we want to know it; if they are otherwise, we want to know that too.]

TWO MAJOR CHORAL WORKS

Cathedral of St. John the Divine, New York, May 19, 1950

A review in a national magazine such as T.A.O. is given not to chronicle a performance—which could hardly interest anyone other than the composers & performers concerned—but to provide an intelligent analysis of works of interest to all readers, some compositions of use to many, others of little or no practical values.

Leon Barzin conducted his National Orchestral Association, with the Columbia University Chorus, 28 women, 30 men, in Bruckner's "Mass in D" and the premiere of H. A. Schimmerling's "Martyrdom of Pellico," on a Friday evening. Mr. Schimmerling is one of the alleged 'modern' composers, but while his head may be in the clouds, he still keeps his feet on the ground. The sections performed in the Cathedral showed vocal lines much superior to instrumental; he knows voices better than the orchestra, and we'd like to hear it done with voice & piano, as we grew weary of the constant double-bass & tympani—possibly the fault was inept scoring.

Moral: don't use an idiom unless you are master of it. For confirmation, note the mass of works by our 'modern' composers with impossible arrangements & tessituras for voices.

Mr. Schimmerling is a man to watch; we have heard other of his works. When you see new compositions of his, give them careful scrutiny. He is not unduly impressed by our 'modern' school—as the quotation has it, "Modern is a term used to dignify that which has no other merit."

Bruckner's "Mass" should be done oftener. Takes about 40 minutes, offers no difficulties for an average chorus. No impossible tessituras, little solo work (and that of simple character). We suggest it be substituted for the deluge of lugubrious "Requiems" we've been forced to hear the past few years. Its penitential sections are for folk who stand on their feet, not grovel; strength & confidence are the tone of the "Gloria" and "Credo."

The Cathedral is not the place for music performance, due to its tremendous echo, but even that failed to dampen the nobility & worth of this performance. If any of our favorite choirs give either of these works, nothing will keep us away.—William A. Goldsworthy.

FOLLOWING RUSSIA INTO SLAVERY

"There are two steps in the process. First, the government by its taxation program undermines private industry. Second, the government itself steps in to provide the plants & equipment it has blocked industry from getting. That is socialism."—McGray-Hill Publishing Co. (The neatest example is the housing situation; the politicians forced industry to indulge in stupid wage-increases for high-pressure unions of carpenters, painters, brick-layers; industry then was faced with enormous cost-increases; government then again stepped in and prevented industry from raising rents to pay the rising costs. The climax: political scoundrels are building all these homes—at your expense; they will pay no taxes, you'll have your taxes increased to make up what industry would have paid in taxes if industry instead of politicians had built the housing developments.)

SAYS DR. ALBERT SCHWEITZER

"Humanitarianism consists in never sacrificing a human being to a purpose. The great conflict of our times is personality versus collectivism. Collectivism in its various forms has deprived the individual of his individuality. All the troubles of the world come from this. The task immediately before us is to safeguard the integrity of the individual within the modern state."

Details of Chest-Making

By JEAN PASQUET

Pipe-Dream Comes True, No. 7

WITH the blower already in position our first task in carrying out the final plans for the organ as it was ultimately to be, was to hook up the wind supply. Austin Meissner helped me every Saturday afternoon and a few evenings each week, so we soon had the Great-Choir wind-regulator in position, the windtrunk for Great and Choir made, and the chest for the Solo Waldfloete, this chest serving also as a wind-conductor for that division and part of the Pedal.

Next we started the swellbox; the first little organ I bought provided enough materials to do this entire job, as only the front and one side were needed and both these sides would have shades. The panels are two thicknesses of 1" lumber with heavy paper between; shades are only 1" thick but are effective—there is no Bee in a Bottle effect, since the walls are thin enough not to spoil the bloom in the tone.

The Pedal Cello chest had tracker pulldown pallets. My Cello bottom octave would be mounted on the ceiling, so I used the 12 pipeholes for the bottom of my Pedal Quint and there was room to bore 12 more pipeholes for the Tierce bottom octave. Reisner unit valves were mounted under the holes, the wires brought to the junction-blocks, and the chest was positioned against the back wall.

In front of this chest was the Choir Dulciana on the old Oman chest which had been revamped by mounting chest magnets to exhaust the valve-pneumatics. One of the one-stop Welte chests was just right for the Viola, so Reisner valves were mounted under the pipeholes and wired; a rack-board was made; and this was next put in place, in front of the Dulciana.

My limit was 7' high, so I had to place the chest close to the floor and mount all action on the topboard. If work had to be done on the valves afterwards, both the pipes and the topboard would have to be removed; but I could see no other way to do it, in such a small space. I trusted to careful work throughout, to save me that trouble. The body of the chest was made like an ordinary box, 12" wide, 4" deep, the bottom glued & screwed to the sides, the length determined by the pipes on it, usually about 8'. Before putting it together I bored the end piece for the 3" conveyor bringing wind to the chest.

A 12" plank is wide enough to take one wide- and one narrow-scale rank. I began by dressing the topboard on both sides, being especially careful of the side on which the valves would be mounted. I then made the top & bottom boards exactly the same width, and cut a piece of $\frac{3}{8}$ " plywood exactly the size of the topboard, to serve as a piperack. The 12" width leaves 10" free space to mount the valves. Reisner's 601 direct-electric valves can be mounted so the pipeholes are close to the sides of the chest. To determine where the pipeholes are to be bored, allow the necessary 1" for the sides of the chest, fix the position of the front and back lines of holes, draw lines the length of the topboard, remembering that the inside pipehole lines will depend on the diameter of the largest pipe in each set.

I start at the C end and measure $3\frac{1}{2}$ " from the end of the plank and draw a line across the topboard at this point. This gives the location of the CC pipe of each set. With the inside pipeholes marked by parallel lines, allowance being made for the diameters of the pipes, the larger set of pipes being placed in the rear, we number the pipe line holes from front to back 1, 2, 3, 4. Lines 1 and 3 are the CC lines, lines 2 and 4 are the DD lines. I next measure the outside diameter of the CC pipe of the larger set and, using as a center the point where the line drawn $3\frac{1}{2}$ " from the end of the chest crosses pipehole line 3, I lightly describe a circle the diameter of the CC pipe. I mark the center with a pointed punch. This is all done on the plywood so if any error is made it can



HE DIDN'T KNOW IT

but he was driving like mad for this—and who wouldn't? That pipe-dream began for Jean Pasquet as a two-manual but a beneficent fate decreed it should be a four. Few organists have had such a wealth of materials poured into their lap; doing the job was fun.

be easily corrected. Next measure the diameter of the DD pipe and describe a circle this diameter, using line 4 as a center and leaving a space about $\frac{1}{2}$ " between the circles where they approach each other. Continue this process alternately on lines 3 and 4 until the pipes become smaller than $1\frac{3}{4}$ " diameter, when the pipeholes may be marked 2" apart, until C 61 is reached. I write lightly the number next to each pipehole so that no mistake will be made.

In the center I leave a space 6" between the C 61 hole and the next hole on the same line. This is for the middle support for the piperack board.

Now continue to mark the pipeholes 2" between centers until the pipes reach $1\frac{3}{4}$ " diameter when it will be necessary to measure the outside diameter of each pipe and describe the circles as before, except that now the circles become larger as they approach the other end of the chest. This method of laying out the topboard may make the chests of unequal length. If it is desired to keep the chests exactly the same length, begin at the ends and work toward the middle, where there may be quite a bit of unused space.

It is not necessary to do all this for the smaller front rank of pipes; merely copy on line 1 the pipehole markings made on line 3, and copy on line 2 the markings made on line 4. With a finely-pointed punch I lightly mark each of the pipehole centers, then with the rackboard and topboard still tightly clamped together, I drill completely through both boards, using a No. 40 wire size drill. My pipeholes are now permanently marked.

Now to bore the pipeholes, and considering that we use Reisner 601 direct-electric valves, I unclamp the boards, turn the topboard over so the side where the valves will be mounted is now up. I use a special bit known as a Forstner Bit (which is quite expensive but bores a very clean hole) and set the drillpress to bore the hole about half-way through the plank, center each hole carefully and drill away. I finish the hole by boring through the top of the plank, making the pipeholes as large as possible considering the size of the toe of the pipe. Copious wind is needed at the toe of the pipe if it is to speak its proper tone and stand in tune.

To countersink the holes for the toes of the pipe I have a homemade tool which is nothing but a piece of soft iron rod about 1½" in diameter and 2" long. It is turned to a point at one end and the other end has a shank to fit the drillpress. Set this over the pipehole and bear lightly while the drillpress is running, and it will make a nice countersunk hole of required depth.

Next I mount and wire the valves, bringing the wires through a small hole bored near one end of the topboard for that purpose. The wires are protected by a leather grommet and the hole is sealed with thick shellac. The wires are carried to a junctionblock which is numbered from 1 to 61, with an extra point for the return wire, and the block is then labeled with the name of the stop.



HARD WORK—NOT SWEET MUSIC
Buying parts and putting an organ together may be one thing, but actually building one is something else again, much of it drudgery; here Mr. Pasquet poses beside his drillpress, with parts of an old Welte chest being prepared for the Choir Prestant.

[This does not complete the chest but the rest will have to be discussed when this story is resumed—another example of the penalty the organ world pays for America's folly in devoting well over half its gross income to the wills & wiles of political squandery. Matters of wiring will open the next article, as soon as space can again be given to Mr. Pasquet's engrossing story.]

(To be Continued as Space Permits)

MAAS ORGAN CO.'s MONOBELL

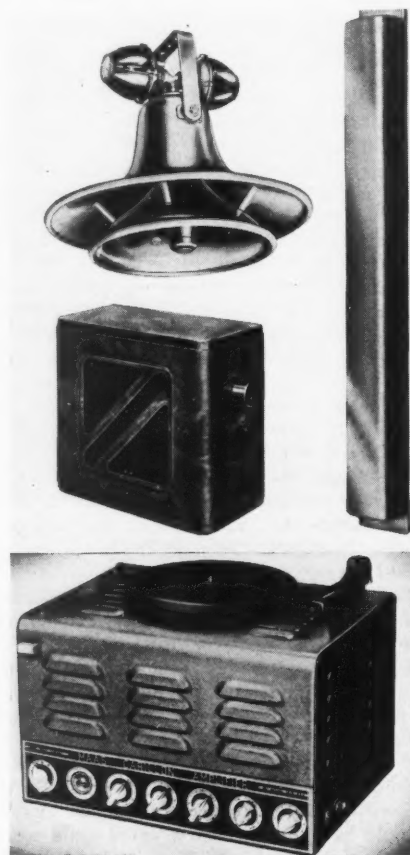
Device for Broadcasting 'Bell' Tones or Recordings

Electronic devices are again turned to the service of the church in a combination of effects, including bell-like tones and music of any kind on phonograph records. Complete equipment begins with the "Monobell" tone unit producing a bell-like tone that can be amplified as desired, with steady tones as in a stationary bell or 'waving' tones as from a swinging bell. This is carried to a 'radial speaker' that can be mounted in a tower or on the roof of the church or other public building, and the tone or music is controlled through the 'Maas Carillon Amplifier' which also includes a phonograph turntable for reproducing recorded music of any kind.

The amplifier comes in two models, each giving control of volume, treble, bass, and Chimes effects. One model has a convenient key by which the bell-tone can be directly used for tolling. A microphone channel is included so that by merely adding the necessary microphone a service or program of any kind can be broadcast to overflow audiences in another room or to the public through the tower speaker. The record-player can be used for social functions etc. and a microphone converts the equipment to a public-address system.

Maas Chimes, Vibrachimes, etc., can be readily added without replacement of the amplifier or other costly changes. "It is an ideal starting point for building up to a full-fledged all-

purpose Maas carillon effect." The record-player operates all 78 r.p.m. disks.



THE MAAS 'MONOBELL'

Top right, the Tone Unit; top left, the Radial Speaker that is completely waterproof, hangs like a bell, and needs no protective covering; beneath it, the Monitor Speaker for controlling volume and tone of any section of the system; at the bottom, the Monobell Amplifier and record-player, with the miniature key at top left for tolling the bell effect. The seven dials at the bottom are Selector, Output Indicator, Treble Control, Bass Control, Channel 2, Channel 1, and Chimes.

THE PERFECT CLERGYMAN

By an Organist who Works With Him

Let me tell you about a minister who is the answer to an organist's dream. He is my own rector. He believes the musical parts of the service should be left to me—that means picking hymns and anthems, with no Saturday-night calls about changing some number to fit his sermon next day. Neither does he hesitate to suggest a number for some future service, with some such remark, "What do you think of using this sometime?" We both discuss it objectively and come to an immediate decision. He never hesitates to try my suggestions; I return the courtesy.

He knows his church music so well he can sing the bass or tenor part to almost any anthem. His sense of timing in a service is perfect; there is never a pause in the sequence of music and prayers.

Where can you find a minister who will see that his organist is adequately paid? When the question of a raise in salary comes up, his reaction to the queries of the vestry has been "Can we afford not to do it?"

We have a stipulated fee in our church for the organist when he plays a wedding or a funeral. The rector believes

that after an organist has spent ten years of his life in training, and has a wife and children to support, the least people can do is pay him an adequate fee for a service which requires his presence and work beyond the normal routine of duty. Ministers who object to a fee for the organist, do not object to having a bride demand an hour's rehearsal, an organ concert before the wedding, and the wedding marches. After playing for weddings for years I know the florist, photographers, caterers always get their fees. How would I pay the landlord, with the Christian spirit, or in cash?

My rector has both his sons in my choir and insists on their being disciplined the same as anyone else. There is nothing small or petty about him. His life is full of constructive work. His sermons keep even the smallest choirboy interested. I have never known him to evade a direct answer to a question from me or anyone else. How many ministers can claim the same virtue?

Intellectually, he can handle any sermon topic and leave you wanting more; musically, he knows and appreciates the best; religiously, he lives a positive Christian life with energy. I hope the seminaries will turn out more like him.

MEN FIRST—ARTISTS SECOND

A few rambling reminiscences by Wm. A. Goldsworthy

Organists have been generally considered timid souls and gentle, but an incident on our summer trip from one coast to the other brought up memories. First was the memory of seeing Lynnwood Farnam staggering through knee-deep weeds with a huge sack of apples on his back, the fruit of an auto drive through Connecticut.

Then R. Huntington Woodman, one of the most intrepid skippers to sail the Maine coast. His sloop made out from Bailey Island in all sorts of weather, with Hunt at the wheel, his two daughters as crew; I'll never forget the scorn with which he dubbed Eric DeLamarer an "engineer" because Eric had taken a 64' cabin cruiser on the inland waterway to Florida. Then I remember how our late beloved Sam Baldwin used to go afternoon after afternoon to help root the Giants to a pennant.

Then the tedious work Ernest White did in the completion of some of the organs in his studio. And Ted Barnes and his enthusiasm for long walking trips through the mountains of California with his son and friends. And of another organist (or ex-organist) and his carpenter-shop making this, that, and the other thing for office or home convenience.

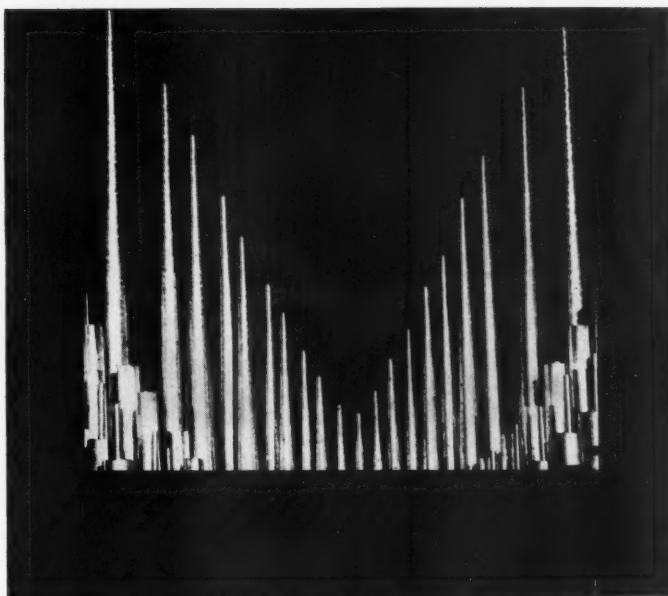
But topping all is Bill Blanchard of Claremont. We asked where Prof. Blanchard could be found. "You'll always find Bill Blanchard at the fire-engine house." "No," said we, "we want Prof. Blanchard the organist." "That's him, there's only one." As it was the summer season he was doubling for both fire and police departments. During the time we spent with him he adjusted a matter of house-breaking by some boys and attended to fire-department repairs. When the fire-alarm rings, we're told he drops whatever he has in hand and hurries to the blaze. Reports say he has even left the bench during a service, and that once he left in the midst of a concert, in full dress directing activities at the scene of a fire. He is proud of it too. I doubt if any composition he ever writes will give him half the satisfaction.

Then there is Lauren Sykes' capacity as chef. We sampled it and lived to tell the tale; proof enough?

REHEARSALS

By Donald D. Kettring

All our rehearsals begin with warm-up and tune-up exercises. The first is simply a matter of getting singing-muscles loosened up, and often an immediate review of Sunday's hymns will do this. The second involves tune-up progressions in which we agree on vowel molds and consonant timing. These exercises can take from 5 to 25 minutes, and their duration as well as their form are determined by the emotional and vocal needs of the moment. We all know



*A TOP OR TWO: No. 6
The Pedal 8' Spitzprinzipal in the Aeolian-Skinner organ built for Ernest White's studio in New York City and photographed by Mr. White; the instrument is now in the University of Western Ontario, London, Canada, where Mr. White is director of music.*

just where we want to go with this focusing of minds, voices, and spirits in choral ensemble, but we do not know where to start until the choir members open their mouths and sing.

THE TOPS OF PIPES: No. 6

Our photograph, the product of Ernest White's artistry with the camera, shows pipes of the Pedal 8' Spitzprinzipal. Says Mr. White, "Pipes from 4' C are on the chest, basses at the side of the organ. Pipes are of Principal scale at the mouth, with normal Principal mouth-treatment. They have a definite taper which puts the tone in the hybrid class—Principal crossed with a string. The relation between the top diameter and the mouth diameter is such that the tone is thinned out in the fundamental and the harmonics then show more than they ordinarily would—the harmonics of a big pipe, with the fundamental of a smaller-sized one. This is common to Gemshorns, Spitzfloetes, etc.; the more the taper, the more positive is this effect. Certain sets have but little taper when but a suggestion of fuzziness is wanted."

CAUSE FOR SUSPICION

"When a composer informs us he has devised a program for his music, I say: 'First let me hear whether you have created beautiful music—then tell me what it means.'"—Robert Schumann.

WHAT TO DO ABOUT HEAVEN AND HELL

"Let us all, regardless of the desire of reward or the fear of punishment, avoid evil simply because it is evil and do good because it is good."—Ethelred Brown.

FOUNDATION
CHURCH MUSIC

We Proudly Quote—From Pennsylvania

ROBERT ELMORE (Organist, Philadelphia Orchestra)
Such a monumental work as "Guidposts for the Church Musician" simply staggers me! Every church musician in the country—perhaps in the world—owes you a debt of gratitude. You suggest that criticism would be appreciated. At the moment I can offer nothing but stunned admiration and delight.

DONALD D. KETTRING (East Liberty Presbyterian Church, Pittsburgh)
With this book, anybody—no matter how far from music centers—can achieve high ideals in church music and an outstanding program. It is not a book one reads once and puts aside; it is truly a "companion volume."

PAUL SWAN
DIRECTOR

WRITE CMF FOR DETAILS



MAYBE IT'S A GOOD THING
to put the organist down on the floor-level with the congregation as does
Matthew Evangelical, Cincinnati, Ohio—good if it gives him closer
touch with the needs of the people paying his bills; a Wicks
organ of 14 ranks extended to 40 stops and a joy to play.

CINCINNATI, OHIO
Matthew Evangelical Reformed
Wicks Organ Co.
Installed, December 1949
V-14. R-14. S-40. B-24. P-1022.
PEDAL: S-9.

16 (Diapason-G)
(Clarabella-G)
(Bourdon-S)
8 (Geigenprincipal-S)
(Clarabella-G)
(Salicional-S)
(Gemshorn-G)
4 (Bourdon-S)
8 (Trompette-G)

GREAT: V-6. R-6. S-14.

Enclosed with Swell

8 Diapason 73-16'
Clarabella 85-16'
(Salicional-S)
Gemshorn 85
G. Celeste tc 49
4 Octave 61
(Clarabella)
(Gemshorn)
2 2/3 (Gemshorn)
2 (Gemshorn)
1 3/5 (Gemshorn)
8 Trompette 73
4 (Trompette)
— Chimes 21
Tremulant

SWELL: V-8. R-8. S-17.

16 Bourdon 97

8 Geigenprincipal 73
(Bourdon)
Rohrfloete 73
Salicional 73
Voix Celeste tc 61
(Gemshorn-G)
Aeoline 73
4 Spitzfloete 73
(Bourdon)
(Salicional)
(Voix Celeste)
2 2/3 (Bourdon)
2 (Bourdon)
8 Oboe 73
4 (Oboe)
— (Chimes-G)
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: Shutters. Register.

Combons 15: P-5. G-5. S-5. Manual
combons operate Pedal Organ optionally
by onoroffs.

Piston Masters 5: One for each com-
bon number.

Reversibles 2: G-P. Full-Organ.

Cancels 3: G. S. Tutti.

Strangely, the Tremulants do not af-
fect Gemshorn and Salicional—what
was the buyer's idea in that?

This organ has much to recommend
it in these days when what is right in

church music is no longer possible for
most of us. A Pedal Organ with three
16's is a joy. If money & space had
been available, separate enclosure for
the Great would have given an imagin-
ative organist much more to work with.

Counting only 8' & 4' manual stops,
this organ provides 3 Diapasons, 6
flutes, 10 strings, 2 brass, 2 woodwinds,
which is highly commendable. Those
three off-unisons widen the coloring
possibilities tremendously. With the
16-8-4 couplers here provided, effective
massed-string effects should be enough
to keep an organist many years from
being fired for the hardness of his
music; the possibilities are quite enor-
mous for so small an organ.

THOMASVILLE, GA.

First Methodist

M. P. Moller Inc.

Installed, Oct. 1949

V-18. R-19. S-30. B-9. P-1317.

PEDAL: V-2. R-2. S-7.

16 (Diapason-G)

Bourdon 32

(Gedeckt-S)

8 Principal 44

(Gedeckt-S)

(Gamba-S)

4 (Principal)

GREAT: V-7. R-7. S-10.

Enclosed

8 Diapason 85-16'

Flute h 85

Gemshorn 73

G. Celeste tc 61

4 Octave 73

(Flute h)

2 2/3 Twelfth 61

2 Fifteenth 61

8 Harp pf

Chimes 21

Tremulant

SWELL: V-9. R-10. S-13.

8 Geigen-Diapason 73

Gedeckt 97-16'

Gamba 73

G. Celeste tc 61

Echo Salicional 73

4 Geigenoctav 73

(Gedeckt)

II Grave Mixture 12-15 122

8 Trompette 85

Oboe 85

4 (Trompette)

(Oboe)

8 (Chimes-G)

Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 24: P-6. G-6. S-6. Tutti-6.

Reversibles 3: G-P. S-P. Full-Organ.

Cancels 1: Tutti.

PEABODY CONSERVATORY

awarded Teacher's Certificates May 23, 1950,
to Josephine L. Bailey, Elisabeth Papineau,
Garth B. Pitsker, William J. Powell.

Our thanks to E. POWER BIGGS-



A. G. O. guest artist Mr. George Markey at the Wicks Organ console receiving the congratulations of E. Power Biggs.

Numerous distinguished organists, including Dr. William H. Barnes, Mrs. Doc., and others, were voluble in their praise of this "feature" organ at the recent Boston Convention.



Mr. Martin Wick, President
Wicks Organ Company
Highland, Illinois

July 12, 1950

Dear Mr. Wick:

Just a line to congratulate you, and the Wicks Organ Company, on the splendid instrument you so generously exhibited at the recent A. G. O. Convention in Boston. It was most welcome to have such a fine looking...and sounding...instrument available for the recitals of the week, and the organ spoke for itself most effectively in a number of the concerts, both as a solo instrument and in combination with orchestral groups.

Every discerning music lover knows that the artistic presentation of great organ music, whether in a church service or in a concert, may be achieved only through the actual speech of pipes and reeds in an organ.

The Convention programs demonstrated pretty convincingly that organ music may be heard enjoyably on organs of various specifications...but that the particular size of the instrument is not of primary importance. Authenticity of sound is the one essential. Only thus may the music be recreated with its intended meaning.

You gave the visiting artists the means of expression for some of the finest organ music of the centuries, and you must have made many friends among the Guild delegates and visitors to the Convention. I'd like to send you my thanks and appreciation for your enterprise, and for the most pleasant manner in which you and the Wicks Organ Company handled this project.

With good wishes,

Yours very sincerely,

E. Power Biggs

**WICKS
ORGANS**

The WICKS ORGAN COMPANY

★ FACTORY AND STUDIOS ★

HIGHLAND, ILLINOIS • U. S. A.

EDITORIAL COMMENTS — AT YOUR OWN RISK

Forget Public Approval

HEREWITH we serve notice that we shall not attempt to pay all the penalties resulting from this third worldwar into which socialist conniving has plunged America. If I had my way I'd slit the throat of every Russian in our land and sink the bodies into the deep Atlantic a thousand miles from our otherwise fair shores. And I'd use our supply of machineguns to give twelve-hour notice to every socialist and suspected-socialist in our entire government structure to get out of the country. I think it's finer to kill a hundred thousand scoundrels than to allow those scoundrels to murder a million innocent bystanders.

So, with this out of the way, T.A.O. will go on as best it can, doing what it can, and being not in the least concerned with the opinions of people who so readily believe all the propaganda thrown at them.

Actually what all this means is merely that I'm tired of trying to do everything for everybody; hereafter I shall think first of doing the job I'm hired for—getting out as good a magazine as close to schedule as possible and the devil take all grumblers & grafters. What I shall continue to want is criticism, with not longer than a postcard of commendation now & then as a foil to the criticism. Men who disagree are always noisier than those who agree. But disagreement won't mean a thing unless detailed with reasons; it won't mean anything even then if the writers forget they are not the only people in the world who know something.

Go on and try to laugh off this war if you like, but the democratic party three times in hardly a third of a century has plunged us into a war on foreign soil and I don't like it, not even a little bit. I voted for Mr. Woodrow Wilson twice because I thought him honest, efficient, intelligent; I voted against Frank Roosevelt and Harry Truman every time because I thought them hopeless.

Aug. 13, 1950, I again visited one of my favorite churches, the Church of St. Mary the Virgin, our town, and heard in the prelude some of the richest organ-playing since Mr. White left. I do not know who was doing it. Mr. White was in the pews, and Mr. Linzel joined him later for a part of the service.

Mr. White & St. Mary's are an inseparable team. There was a fine foundation laid for him by Mr. Raymond V. Nold; on that foundation he continued to build, beautifully I think. That he is in perfect accord with St. Mary's is proved to my mind by his being drawn back to that institution every time he can manage the trip. He created what is there, now being carried on by two of his star pupils.

There is a grandeur to the St. Mary organ I've not met in any other I recall at the moment. Calling it baroque gave it a bad name; too many organists remember that bad name and judge the organ accordingly even though they've never heard it adequately played. It's an American Classic organ if ever there was one. It wasn't made by a snap of the finger and a few pages of typewritten plans; it took a decade or more.

Nobody is required to believe a thing I say; if they have any judgment they'll believe I mean what I say.

"I don't care how late T.A.O. is; I can't agree with the letter you quoted on June p.202 saying the magazine is years behind the times. Frankly, he's twisted; it is years ahead . . . After all, one page of Editorial wisecracking doesn't ruin the other thirty-one."

Thanks. I believe what we print is always more important than when, through we do watch the time. This year our Christmas materials began in our July issue instead of the

normal September, because our readers were receiving that issue just prior to September. If I'm guilty of what appears to be wisecracking in my own comments it's due to the speed with which I must work and to my urge to say things without apologizing all over the map and using a thousand words for what can be put into twenty.

"Why don't you print something I can agree with?" and he proceeds to disagree with the Mozart review on June p.186. "I think the review as a whole represents or rather illustrates a policy which has in the past cost T.A.O. a great deal of respect in some quarters. In effect, it means that T.A.O. has praised many things which were at best sloppy treatment of a good idea, and at worst plain mediocrity."

"The Lord prefers common people. That is the reason He made so many of them."—Abraham Lincoln.

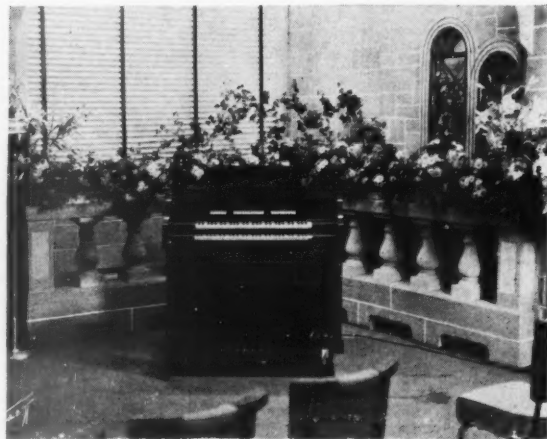
If organists were working for conservatory-trained musicians things might be different. We're working for good plain honest common people who never had a conservatory education and wouldn't want one at any price. What a professional calls sloppy or mediocre may be, like a simple loaf of bread or a pinch of salt, worth more than all the rest put together. We must not let our education go to our heads and ruin our sympathy with the common people who are paying our bills and making our jobs possible.

Disagree all you like, the more the merrier; but don't make the mistake of thinking T.A.O. has ever given one polite darn about the respect of anybody. We're trying to get some decent work done. Whether or not anyone else respects it doesn't concern us—or me—in the least so long as we can look back, when suddenly called to a halt by criticism, and still believe the act or statement was right; I wouldn't think much of myself if I found many careless or illfounded statements.

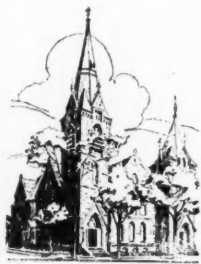
The man who thinks about the impression he can make on the public, instead of about doing his job as best he can, is worth neither your respect nor mine. In his own heart he realizes he's only a servitor and can't respect even himself.—T.S.B.

YOU PAY THE BILLS

"Twenty years ago, persons directly or indirectly receiving regular monies from the government represented about one person in every forty of the population. Today about one person out of every seven in the population is a regular recipient of government monies."—Herbert Hoover.



THE BALDWIN IN AN IDEAL SETTING
Kearns Garden Chapel, Waterloo, Iowa, matches beauty to the eye with beauty in music; here the soft soothing tones of the Baldwin electrotone find an ideal use and the instrument functions at its best. Music, flowers, architecture—all grace this mortuary chapel.



Service Programs

CALIFORNIA CHORAL GUILD

Greek Theater, Anaheim
Festival of Church Music

Bach, O Rejoice
Gillette, God Himself is with us
W. James, Almighty God of our fathers
j. Draper, All creatures of our God
j. Larson, Gentle Jesus
Shaw, With a voice of singing
Warren, Even Me
Gillette, Hosanna to His Name
ar. Christiansen, Beautiful Savior
Candlyn, Christ Whose glory
Christiansen, Lamb of God
Handel, Hallelujah Chorus
Adult choirs 24, juniors 9; Howard Swan conducting.

PAUL CALLAWAY

*Cathedral, Washington
Some Anthems from Last Season
Bach, Come Thou oh come
Besley, The night is come
Bach, Subdue us through Thy kindness
Thiman, Eternal Ruler
C. Wood, This sanctuary of my soul
Sowerby, Like the beams that from the sun
Bullock, Christ the fair glory
Sowerby, I was glad when they said
R.L. Sanders, God of our fathers
Davies, God be in my head
Franck, Praise the Lord
Faure's "Requiem"
Noble, Souls of the righteous
James, Lord is my Shepherd
Chapman, All creatures of our God
C. Wood, Glory and honor and laud
Willan, Lo in the time appointed
Travers, Ascribe unto the Lord
C.L. Williams, When the Son of Man
Spalding Ah dearest Jesus
Warlock, When He is King
Sowerby, Oh dearest Jesus
Holst, Eternal Father
Gardiner, Thee Lord before the close
Bach, The Lord will not suffer thy foot
Franck, O Lord most holy
Ireland, Many waters cannot quench
Sowerby, Come Holy Ghost
Noble, By the rivers of Babylon

**William A.
Goldsworthy**
A.S.C.A.P.

COMPOSER'S
CONSULTANT

**42 Remsen Street
Brooklyn 2
N. Y.**



A FAMOUS TEAM

Virgil Fox and W. Richard Weagly of Riverside Church, New York, have given that noble institution what it needs in music. Because of his concert activities, Mr. Fox refuses to be burdened with a choir and, presto, Mr. Weagly is elected—an election he has been serving for many years in association with Mr. Fox in churches prior to Riverside. In all T.A.O. statements against the now-antiquated two-man system for church music, this team of Messrs. Fox and Weagly is excepted; in Riverside Church it works eminently well in all details.

Sowerby's "Forsaken of Man"
Parker, Light's glittering morn
Noble, Go to dark Gethsemane
Bach, Flocks in pastures green
Dirksen, Alleluia
Bairstow, Promise which was made
Noble, Lord of the worlds above
Friedell, King of glory
Boulanger, Earth is the Lord's
Bach, Come Jesu Come
D.M. Williams, In the year that
C. Wood, Father all holy
R.K. Arnatt, Jesu the very thought
Dirksen, Now sinks the golden sun

The Cathedral sets a glorious pace which other great churches might follow. Organist's name is printed on the calendar along with the clergy; names of soloists in anthems are printed on the calendar; it's a Cathedral habit to honor one of the 48 states by carrying its flag in the procession, and when Indiana was thus recognized the evensong prelude & postlude "were composed by a native of Indiana," H. Leroy Baumgartner; often considerable space, even a full page, is taken to tell of the symbolism, for example, the reredos; the composers and music of the services often get lengthy program-notes, as for example almost two pages for March 19 evensong; notes about Purcell and Dr. Sowerby took almost a page; guest recitalists are presented every month, their program following 4:00 evensong.

DR. CLARENCE DICKINSON
Brick Presbyterian, New York
Some Anthems from 1950 Services
Dickinson, Thou Christ didst come
Ambrose, Be strong
Holst-Tchaikovsky, My soul now fain
Saint-Saens, In my heart I believe
Elgar, Seek Him what maketh
Sowerby, I will lift up
Mendelssohn, How lovely are the
G. Shaw, O brother man
Zwingli, Lord we cry to Thee
Forsyth, I give you the end
ar. Dickinson, Christ said O soul

Thompson, What of the night
Noble, Come O thou traveler
Godfrey, Be ye all of one mind
ar. Dickinson, Our Lord Jesus knelt
Faure, The Palms
ar. Bitgood, Hosanna
Hummel, Heavenwards Master
Handel, Worthy is the Lamb
Elgar, Light out of darkness
Macfarlane, Open our eyes
Noble, Grieve not the Holy Spirit
Bitgood, Though I speak with tongues

The April 30 calendar paid tribute to the choir—one of the City's finest, all paid voices—by listing their names; 12s-6c-5t-5b, with "Dr. and Mrs. Dickinson" named first for "deep appreciation."

VIRGIL FOX, Organist

W. RICHARD WEAGLY, Ch. Dir.

*Riverside Baptist, New York

Some Anthems from 1950 Services

Clokey, Our Master hath a garden
C. Wood, Expectans expectavi
Harris, Sing a song of joy
Elmore, Lord Jesus think on me
Heward, Let this mind be in you
Farrant, Lord for Thy tender mercies
Ireland, Greater love
Leonari, Earth is the Lord's
Stainer, God so loved the world
Cook, Christ being raised
Bach, Awake thou wintry earth
R.V. Williams, Benedicite
Friedell, King of glory
Sowerby, I will lift up mine eyes
D.M. Williams, Darest thou now O soul
Bullock, Give us the wings of faith
Holst, Man born to toil
M.S. Wright, Peace and holy silence
J. Perry, God Who conceals His glory
Aulbach, O King enthroned
R.V. Williams, O clap your hands
Rhodes, O Loyal Hearts
Gray, What are these that glow

Some Organ Selections

Davies, Solemn Melody
Grieg, Spring Song
Palmgren, May Night
Mendelssohn, Sonata
Weinberger, The Last Supper
Weinberger, Abide With Us
Guilmant, Lift Up Your Heads
Bach, O Sacred Head
Bach, O Man Bewail
Peeters, Aria
Noble, Gloria Domini Prelude
Purvis, Divinum Mysterium
ar. Dickinson, Old Dutch Lullaby
G. DARLINGTON RICHARDS
*St. James' Church, New York
Some Anthems from Last Season
Foster, Let not your heart
Martin, Like as a father

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NIGHT AND DAY

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Means Better Music**

Shaw, With a voice of singing
Noble, Souls of the righteous
D.D. Wood, And He showed me
Wesley, Lead me Lord
Wood, Twilight shadows fall
Bach, Jesu joy of man's desiring
Garrett, Prepare ye the way
Gounod, I am Alpha
Baldwin, Tarry with me
Parker, The Lord is my Light
Franck, Alleluia
Bach, God my Shepherd
Woodward, Radiant morn
Noble, Grieve not the Holy Spirit
Roberts, Seek ye the Lord
Macfarlane, Ho everyone that thirsteth
Moore, God so loved the world
Randeegger, Save me O God
Sullivan, Savior Thy children keep
Matthews, Open our eyes
Roberts, Peace I leave with you
Foster, O for a closer walk
Choir of boys and men.
WA-LI-RO CONFERENCE
Grace Church, Sandusky
Healey Willan Service
Magnificat-8 with Faux-Bourbons
Nunc dimittis-3 with F-B
Before the ending of the day
O King to Whom all things do live
This climaxed the Wa-Li-Ro summer school; Dr. Willan conducted the service from the console in these four of his own compositions; prelude & postlude played by Philip Malpas; Paul Allen Beymer did the Psalms and verses.
ERNEST WHITE, Mus. Dir.
EDWARD LINZEL, O. & C.
MARIE SCHUMACHER, Assistant
Church of St. Mary the Virgin, New York
September Choral Music
*Mozart's Missa Brevis
de Ranse, Tota pulchra es Maria
*Peeters' Missa Reginae Pacis
Vermeire, Ave Maria
*Victoria's Missa O Quam Gloriosum
Paladilhe, Salve Regina
*Ferice's Missa Stae. Clarae Assisensis
Palestrina, Sicut cervus
G. RUSSEL WING
*First Congregational, La Grange
Choir Recognition Service
Bach, Prelude & Fugue Em
Processional Hymn, Responsive Sentences,
Gloria Patri.
Send forth Thy Spirit, Schuetky (Chapel)
Scripture.
Lord I want to be a Christian, Wing (Carol,
Junior, Intermediate)
Announcement of Awards.
Turner, God made us a beautiful world
(Primary)
Prayer Hymn, Prayer, Offering.

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Mendelssohn, On Wings of Song
In the year that, Williams (Chancel)
Doxology, Dedication, Hymn of Preparation,
Sermon by Mr. Wing, Litany of Dedication at Close of Choir Year (a responsive reading between minister & choirs and the congregation), Recessional, Benediction, Choral Response.
Couperin, Fugue on the Kyrie
A 12-page printed leaflet with photographs of six choirs, gave records.
Chancel Choir, 15s-12c-5t-18b.
Chapel Choir, highschool age, 16s-15c-8t-7b; 14 scored 100% attendance, 8 95% and up.

Intermediate, 18 boys and girls, grades 7 & 8; 2 scored 100%, 6 more above 95%.
Junior, 31 boys and girls; 6 scored 100%, 6 more 95% or higher.
Carol, 15 boys and girls; 2 scored 100%, 1 98%, 1 95%.
Primary, 24 boys and girls; 3 scored 100%, 2 98%, 1 97%, and the rest were all above 80%.

LAURENCE D. GAGNIER
of Central Congregational, Worcester, Mass., has been appointed to Park College, Parkville, Mo.

John Alves

F.A.G.O., F.T.C.L.
Cathedral of St. John the Divine, N.Y.C.
Assistant Organist
Preparation for A.G.O. and T.C.L. exams.
Directly or by Correspondence

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M. Mus.
Organist and Choirmaster
FIRST METHODIST CHURCH
El Dorado, Arkansas

Cyril Barker

Ph.D., M.M., A.A.G.O.
Detroit Institute of Musical Art
(University of Detroit)
First Baptist Church, Detroit, Mich.

Martin W. Bush

F. A. G. O.
First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Joseph W. CLOKEY

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TEACHER — CONCERTS
First Christian Church
Oklahoma City

WANT SOME BOOKS?

Readers wanting books about the organ and not being able to secure them from any of the publishers listed in our Directory each month, may learn where to buy them if they write a letter to James C. Andrews, Rt. 3, Harriman, Tenn., and enclose an addressed postcard for his reply. (It's amazing how many organists write for free information without ever furnishing that essential stamped & addressed envelope for reply.)

William Ripley Dorr

Mus. Bac., B.S.
PALOS VERDES ESTATES
California

Paul H. Eickmeyer

M. Mus., A.A.G.O.
KALAMAZOO MALE CHORUS
Kalamazoo, Michigan
ST. PAUL'S EPISCOPAL CHURCH
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C. Harold Einecke

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First Methodist Church
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RECITAL IN BALTIMORE

"Here's a program you should have heard. A few of our organists didn't go because they felt the program was, to quote them, cheap; but you should have heard the audience applaud. We have a small group here that hates organ music if it was written after 1750. I know some who hated all organ music until they heard this recital."—Donald W. King.

The program:

Purcell, Trumpet Tune & Air
Bach, Within My Heart; Fugue D.

Horace M. Hollister

M. S. M.
Organist-Director

Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.
KANSAS WESLEYAN UNIVERSITY
First Christian Church
Salina, Kansas

Gilbert Macfarlane

Choirmaster — Organist
Director of Choir School
TRINITY CHURCH
Watertown, N. Y.

August**MAEKELBERGHE**

Detroit

Harold Mueller

F. A. G. O.
ST. LUKE'S EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

George Kemper Ogden

Organist and Minister of Music
Lakewood Methodist Church
Lakewood, Ohio

ROBERT OWEN

Christ Church
Bronxville New York

Roy Perry

First Presbyterian Church
KILGORE, TEXAS

Richard Purvis

Organist and Master
of the Choristers
Grace Cathedral San Francisco

Irene Robertson

MUS. D., F.A.G.O.
Organist
UNIV. of SOUTHERN CALIFORNIA
Los Angeles

Liszt, Ad Nos

d'Antalfy, Sportive Fauns
Karg-Elert, Mirrored Moon
Dupre, Fugue Gm
(Widor, Son. 5: Toccata
(Wesley, Gavotte
(Handel, Con. 5: Allegro)

Richard Ross was the recitalist and all honor to him for making people like organ music, most of it splendid; those three encores speak eloquently.

OOPS! A LOT OF THEM

Aug. 19, 1950, in Soldier (it says here) Field, Chicago, there were 76 Hammond electrotones and 18 Lyon & Healy harps (shouldn't we say String Harps?) to make life merry or something for Chicagoland Music Festival, the 21st such annual event. Philip Maxwell directed.

Robert W. Schmidt

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First Congregational Church
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**DUNCAN PHYFE**

does something about it when things aren't right, an example every good T.A.O. reader should follow. He was appointed director of music in the Choate School in 1941, spent his first efforts at establishing and developing his prime sphere of activities, and then, with that as a solid background, persuaded the authorities to do something about the organ. It was a 3-23 built in 1925 by E. M. Skinner; it is now a 3-37 rebuilt by the Kilgen Organ Co. with 12 stops added. Stoplist in later columns.

A TABLE OF FIGURES
Read Them Every Day

But dear me, don't get angry at the Washington wastrels; get mad at T.A.O. The table:

Federal Expenditures:
\$121. per family in 1929;
250. per family in 1938;
984. per family in 1948.

"Spending goes up—as we go down the primrose path to Big Government Monopoly," said the Reader's Digest in reporting this thievery, July 1950. If there are only 300 families paying your salary, supporting your church, buying that new organ, they paid during 1948 to the Washington crowd alone \$295,200.

Come on now dear socialist, write T.A.O. a vehement calldown. We assure you it won't bother us a millionth as much as these extortionate taxes do.

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EVENTS FORECAST

CLAUDE L. MURPHREE
University of Florida, Gainesville
Oct. 21, 25th Anniversary Program

Matthews, Toccata Gm
Massenet, Thais Meditation
Yon, Primitive Organ
Stoughton, Chinese Garden
Bach, Fantasia & Fugue Gm
DeLamar, Carillon
Mulet, Thou Art the Rock
Vierne, Arabesque; Scherzetto.
Foster-ar.Lemare, Massa's in the Cold
Vierne, Son. 1: Finale.

This is the same program Mr. Murphree played Sept. 18, 1925, his first recital as University organist. "Still a pretty darned good program, if I do say so," said he. If the aim is to make people detest organ recitals, it's a poor program; if the aim is to give them pleasure in music, it's grand.

RECITAL PROGRAMS

HEINZ ARNOLD
St. Mark's, London
Krebs, Fugue G
Cavazzoni, Veni Creator 8
Jesu Redemptor 1
Busch, What My God Wills
Bach, Farewell O World
Hindemith's Sonata 1
Alain, Variations on Jannequin Theme
Spinks, Andantino; Allegro; Allegretto.
Messiaen, Virgin & Child
Daquin, Cuckoo
Howells, Jan

Mr. Arnold, now returning to his American home, gave a recital in Paris, another in Hanover, Germ.; in Germany he played 5 pieces by German composers; in France, at least 2 by French composers; in England, at least 2 by English composers. Now let Englishmen, Frenchmen, and Germans be equally decent when they play recitals in America.

*COLORADO UNIVERSITY
From Nine Summer Programs
Everett Jay Hilty

*Sowerby, Fanfare
Saint-Saens, Rhapsody E
d'Andrieu, Fifers
Bach, Toccata Dm

Emerson Richards
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Rubinstein, Kamennoi-Ostrow
Sibelius, Finlandia
Widor, Son. 6: Adagio; Cantabile; Finale.
*Walond, Int. & Toccata G
Stamitz, Andante
Franck, Chorale Am
Donovan, Land of Rest*
Jepson, Pantomime
Bach, Fantasia & Fugue Gm
*Bach, Fanfare Fugue
Reger, Benedictus
Andriessen, Toccata
Peeters, Elegie*
Boellmann, Ronde Francais
Bach, In Dulci Jubilo
Karg-Elert, In Dulci Jubilo
William J. Stephens
Buxtehude, Prelude-Fugue-Chaconne
Bach, Come Now Savior
Brahms, My Heart is Filled
Hindemith, Son. 2: 2 Mvts.
Peeters, Aria*
Clokey, Grandfather's Wooden Leg
Reger, Toccata
American works on other programs:
Yon, Primitive Organ
Sowerby, Toccata
Barnes, Chanson

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Sowerby, Sonatina
Said the program, "Austin Organ, Steinway Piano." Ignorant people would have said Austin Pipe Organ and Steinway String Piano.

ARTHUR R. CROLEY
Fisk University
Bach, Toccata & Fugue Dm
Six Schuebler Choralpreludes
Prelude & Fugue Ef
Franck, Finale Bf
Barber-ar.Strickland, Adagio
Van Hulse, Scherzo Op. 53
Karg-Elert, Nymph of the Lake
Vierne, Westminster Carillon
A Bach Choral Program
"Jesu meine Freude"

Heinz Arnold

Mus.D. (Dublin), Mus.M., F.A.G.O.

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Temple Emanu-El, New York City

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CLAREMONT

CALIFORNIA

"Come my soul," Cantata 115
 "My soul there is a country," 161
 "Jesu Joy of man's desiring," 147
 "Magnificat"

John F. Ohl director, Mr. Croley organist,
 with members of Nashville Symphony.

JERALD HAMILTON
 Washburn Municipal University
 deGrigny, Point d'Orgue
 d'Andrieu, Muzete
 Clerambault, Dialogue
 Bach, Passacaglia
 Sowerby, Fanfare
 Dupre, Variations on a Noel
 Wagenaar, Eclogue
 R.V. Williams, Prelude & Fugue Cm

EDGAR HILLIAR
 University of Michigan
 Bach, Fantasia & Fugue Gm
 Three Choral Preludes
 Passacaglia
 Williams, Rhosymedre
 Langlais, Finale
 Zechiel, Nacht Ist Kommen
 Schroeder, Dearest Lord Jesus
 Messiaen, Nativite

EDWIN ARTHUR KRAFT
 Trinity Cathedral, Cleveland

*Diggle, Fantasy Epilogue
 Bach-Gounod, Ave Maria
 Macfarlane, Spring Song
 Massenet-Kraft, Angelus
 Dethier, The Brook
 K.P.E. Bach-Kraft, Minuet
 Van Hulse, Sym. Mystica: Scherzo
 Scottish Rite, Tucson
 *Van Hulse, Veni Creator Postlude
 Elgar's Sonata G
 Beethoven, Minuet
 Bach, Cantata 22 Chorale; Toccata Dm.
 Handel, Ptolemy: Aria
 Weitz, Son. 1: Regina Pacis
 Son. 2: Prologue & Scherzo
 Elmore, Autumn Song
 Van Hulse's Jubilee Suite
CLAUDE MEANS
 City Hall, Portland, Maine
 Bach, Fugue Bm; Jesu Priceless Treasure.
 Elgar, Son. G: Allegro Maestoso
 Brahms, Rose Breaks into Bloom
 Handel's Fireworks Music
 Whitlock, Folktune
 Candlyn, Sursum Corda Rhapsody
 Viere, Berceuse; Carillon.

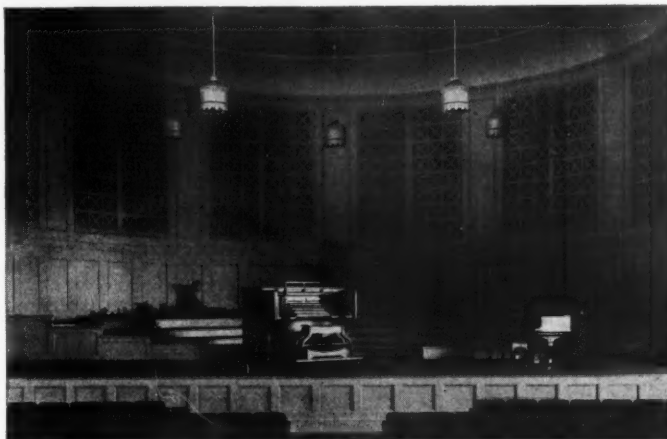
ROBERT NOEHREN
 University of Michigan
 *Buxtehude, Prelude & Fugue E
 Bach's Sonata 1
 Kaminski, Toccata Wie Schoen
 Schroeder, Three Chorales
 Finney, Capriccio
 Alain, Chorale Phrygian Mode
 Messiaen, Meditation for Ascension

Bach Program
 *Prelude & Fugue Fm
 Canonic Variations Vom Himmel
 Fugue G
 Canzona
 Sonata 6
 Fantasia & Fugue Gm
DILLON THROCKMORTON
 Glide Methodist, San Francisco
 Dubois, Toccata G
 Ellsasser, Toward Evening
 Bach, O Sacred Head
 12-cent., Imitation of Early Organ
 Reger, Prelude & Chorale
 Throckmorton, By the Waters a Willow
 Denner, Fountain
JULIAN WILLIAMS
 St. Stephen's Sewickley
 Araujo, Tiento Modo Cancion
 Bach, Prelude & Fugue Bm
 Dupre, 4 Versets on Ave Maris Stella
 Milhaud, Modere; Vif; Pastorale.
 Vierne, Westminster Carillon
 Clokey, Ballade D
 Titcomb, Scherzo
 DeLamar, Chapel in the Smokies
 Sowerby, Toccata

WE SUSPECT
 that four of these programs were made to
 please the customers, two tried at least a
 little to please, four were totally indifferent
 toward the audiences, and four were played
 in educational institutions where to try

to please anybody would have brought on
 octracism. Some of the true concert pieces
 in the foregoing programs:
 Yon, Primitive Organ
 Jepson, Pantomime
 Boellmann, Ronde Francais
 Macfarlane, Spring Song
 Dethier, The Brook

GRACE LEEDS DARNELL
 Graham-Eckes School
Madrigalists Concert
 g. Hopkins, I sing a song of the saints
 g. Franck, O Lord most holy
 g. Plainsong, Of the Father's Love
 g. West, Magnificat
 g. Beethoven, Prayer
 Schubert-ar.Darnell, Ave Maria
 Homer-ar.Darnell, Boat Song
 Leoni-ar.Darnell, Tally-Ho
 g. Friml, Sapphire Seas
 g. Woodman, Ashes of Roses
 Dichmont-ar.Darnell, Banjo Song
 Bembert-ar.Darnell, Nymphs & Fauns
EDWIN ARTHUR KRAFT
 Lake Erie College Choir
Commencement Concert
 Bach, Toccata Dm
 To Thee O Jehovah, Bach-ar.Kraft
 Forget me not, Bach-ar.Kraft
 If Thou be near, Bach-ar.Kraft
 Wherefore O Savior, Bach-ar.Kraft



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Author of

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Jesu Joy of man's, Bach-ar.Donovan
 Van Hulse, Toccata O Fili et Filiae
 I love you, Beethoven-ar.Kraft
 The Hunter, Schubert-ar.Kraft
 Ever Near, Schubert-ar.Kraft
 Preach not me your musty, Arne-ar.Kraft
 Purvis, Romance
 Te Deum, Stanford-ar.Kraft
 Van Hulse, Symphonia Mystica: 2 mvts.
 So clear thine eyes, Brahms-ar.Kraft
 My love dwelt, Elgar
 Psalm 150, Franck-ar.Gaines
 Van Hulse, Veni Creator Spiritus
 All done by choir of girls.
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 Montclair Acappella Choir
 Richter, The Creation

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 and Wesleyan Methodist Church
 Houghton, New York

Mueller, God Himself is with us
 Brahms, Grant unto me the joy
 Shure, On Jordan's stormy banks
 Mueller, Judge me O God
 Hindemith, Of Household Rule
 Milhaud's Cantata of Peace
 Schimmerling, Thorn in the Rose
 Stanford, The Blue Bird
 ar.Winstead, Cingy
 ar.Niles, I'm so glad
 Friml-ar.Stothart, Donkey Serenade
 ar.Kubik, Polly-Wolly-Doodle
 Mueller Salutation to the Dawn
 Sung from memory by chorus of 20s-
 18c-13t-18b, and repeated in two other
 cities.



DR. C. HAROLD EINECKE

who now begins the new season in the First
 Methodist, Santa Barbara, Calif., to which
 he was appointed recently. Dr. Einecke's
 specialty is the multiple-choir system, to
 which he continues to add a series of month-
 ly organ recitals.

FRATERNAL NOTES

A.G.O. announces requirements for the May
 22-25, 1951, examinations; test pieces by
 American composers: Baumgartner's In Te
 Domine Speravi, Sowerby's Prelude on
 King's Majesty. It is inconceivable that any
 organist would undertake a professional
 career without first acquiring these two
 Guild certificates as evidence of his technical
 equipment. Full details from the Guild,
 630 Fifth Ave., New York 20.

Guild of Carillonneurs of North America
 met June 19 in annual three-day convention
 in Albany, N.Y.; the carillon in City Hall
 tower "rang out with old Dutch folksongs to
 open" the affair.

LET'S FIGHT FOR IT

"Government should restrain men from
 injuring one another, but leave them other-
 wise free to follow their own pursuits of in-
 dustry and employment."—Thomas Jefferson,
 in his inaugural address, March 4, 1801.

THE PURPOSE

of this magazine is to give its readers facts
 of importance in the current record of
 progress, and ideas of value to the readers
 at large. Space cannot be given to items
 of interest only to the individual named in
 them.

ISA McILWRAITH

M.A., M.S.M., A.A.G.O. — Organist and Choirmaster
 University of Chattanooga — Chattanooga, Tennessee

DON'T TRY TO FOOL US
 by saying economics take too much space
 in T.A.O. We know they don't. We
 never put any of these miniature factual
 reports anywhere but to fill up an other-
 wise unused corner. If you don't like it,
 go to Russia and live there; no publication
 in Russia prints anything damaging to
 politicians.

Maurice Garabrant

M.S.M., F.T.C.L., MUS.DOC.

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Edwin Arthur Kraft

Organist and Choirmaster
 Trinity Cathedral, Cleveland, Ohio
 Director of Music
 Lake Erie College, Painesville, Ohio
 Head of Organ Department
 Cleveland Institute of Music



What is so right about this picture?

Is it that Dad's finally retired . . . the old alarm clock gagged for good?

Is it because now Mom won't have to watch him leave for the office any more, looking just a little bit tired?

Or is it because now Dad and Mom will be starting an especially happy time of life together?

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CHURCH BUDGETS

Example from New York State

This church is fairly prominent, has an organist who is even more so; multiple-choir system.

\$65,000. Total budget.
14,600. Salaries of minister, assistant minister, secretary, janitor;
3,000. Minister's expenses.
6,000. Music total.
500. Telephone,
600. Advertising,
3,500. Printing & postage,
1,800. Light-heat-power,
2,750. Maintenance.
650. Pensions.
27,500. Missions & benevolences.

From this it's impossible to compare salaries of minister & organist, nor is there any indication of a manse or its maintenance. What the music includes for vocal soloists is not indicated; it seems likely the regulation quartet of paid soloists hardly exists here, though there is evidence that special soloists are engaged for the Christmas and Easter festivals.

This is a live church, so we presume it has a membership of close to a thousand; for the sake of a rough comparison, we can say the church has at least 600 members, and if we say each couple has only one child, it adds 300 more, making a total of 900 persons. The Department of Commerce Bureau of Census reported Aug. 2, 1950, that the tax bill for each resident of America in 1949 was \$359. The result:

\$323,100. Paid by this one congregation in taxes;

65,000. Paid by them to support their church.

FOR THIS WAR

St. Andrew's Church, Wilmington, is again using the special litanies prepared with music settings by J. Harrison Walker for world-war-2; both have been mimeographed and are used "immediately before the benediction at morning prayer." One was written by Dr. John J. Moment, with music adaptation by Mr. Walker; the other was "adapted, written, and the music setting arranged" by Mr. Walker.

SEAL 'EM UP

"P. S.: Among N.Y.C.'s 5m's: Roxy's Kimball; pipework now sealed behind brick, heard via p.a. system only—mit distortion." —Mmmmm. (Signature is that of Thomas F. Burroughs, one of the Apples of T.A.O.'s eyes.)

MONTREAL, CANADA

Christ Church Cathedral expects to have its 4-60 in service by Nov. 1950; the first organ was built in 1813 by Wm. Hill, a 2m; it was destroyed by fire and in 1859 Wm. Hill & Son built a duplicate; Casavant Freres modernized and enlarged it in 1899 and the next year a Celestial division was installed in the tower. Last year the successors of the original builder, Wm. Hill & Son and Norman & Beard, London, began work on the new instrument which retains some of the former pipework, installing the necessary voicingchest and other equipment in the Cathedral for the revoicing. Organists: Dr. Arthur H. Egerton, Donald Mackey. Details in later columns.

MAAS ORGAN CO.

announces a new model of Maas Vibrachime, 18 notes, for use in the spinet model of the Hammond electrotone; tone elements housed in the back of the console and played from a miniature Maas keyboard below and to the left of the Great manual of the electrotone. Details as soon as available.

CHICAGO FAIR ORGAN

The Rieger Organ works of Schwarzbach, Austria, had a "very charming little instrument," a Positiv, on exhibition from Aug. 7 to 20, which they "hoped to introduce to the American public," but the advice arrived three weeks too late for advance notice.

ADVANCE PROGRAMS

The closing dates for events-forecast and advance programs are not predictable for the months ahead and will not be until the schedule has been recovered. Readers are both requested and invited to send such materials at the earliest possible moment through the coming season; they will be published whenever possible. A safe rule would be to mail such things immediately upon receipt of the magazine; we believe these last-minute things will then be in time. If more than 50 miles away from New York, use airmail. A program or event reported in time for our readers to attend is of greater value.

KILGEN ORGAN CO.

announces the following installations:

Chicago, Ill., St. Rita's R. C., 3-49 completely enclosed, Aug. 1950.

Fort Wayne, Ind., Concordia Lutheran, 3-49, Aug. 1950, organist Werner E. Dierks. Lynchburg, Va., West Lynchburg Baptist, 3-46 with free Echo, completely enclosed, Aug. 1950.

Washington, D.C., St. Aloysius R. C., 2-23, Great separately enclosed, Sept. 1950.

ORRIN CLAYTON SUTHERN

of Dillard University has been appointed to Lincoln University as associate professor of music, director of music, University organist, and conductor of the glee-club. He continues his monthly recitals and outside recital engagements in Lincoln as he did in Dillard.

CAMIL VAN HULSE'S

St. Louis King of France, a tone-poem for organ, had its premiere Aug. 27, 1950, St. Louis Cathedral, St. Louis, Mo., played by Dr. Mario Salvador. Mr. Van Hulse visited St. Louis a year ago when he decided to write the piece; after making sketches for almost a year, he spent six weeks writing it. The seven movements deal with St. Louis as crusader, benefactor of the sick & suffering, holding court, as mystic, his return from the crusades, at the gates of Tunis, and his beatification. Edwin Arthur Kraft gave the first performance of his Jubilee Suite in Toronto, Canada, for the C.C.O.

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OLDEST ORGANS?

The Organ Club, London, Eng., reports to its members a claim made that the "Petri Organ (c.1500) now in Malmo Museum, is the oldest in the world," and it is said to be in playable condition. The Club bulletin continues: "Again, in the Monastery of St. Valerie, Sion, Switz., is a most interesting little organ perched high on the wall, dating from 1390. Does any member know if the pipework, apart from the case, substantially dates from 1390, or if the organ is playable?"

OBITUARIES

Merely the Record—No Eulogies

John Cushing, Aug. 20, 1950, while on vacation, of heart attack; born Jan. 23, 1880, Bath, Maine; graduated from Ann Arbor; active as organist, pianist, accompanist; or-

ganist of Christ Church, Rye, N.Y., St. James Lutheran and Calvary Episcopal, New York City, and of Grace Lutheran, Forest Hills, N.Y.C., at the time of his death. Survived only by a brother.

H. Charles Pantley, Aug. 12, 1950, Brooklyn, N.Y., after a long illness, aged 55; born in Port Jervis, N. Y., studied in Juilliard School of Music; organist of Astoria Presbyterian, Queens, New York City; survived by a brother and sister.

PLEIN JEU

Vol. 1, No. 3, is now in print; published quarterly at 322 Maple Park, Olympia, Wash., at \$1.50 an issue, \$6.00 a year. It's devoted to the playing of the Hammond electrotone; anyone owning or playing the Hammond is missing something valuable if they don't get Plein Jeu. It's edited by Philip Raboin and beautifully done.

INTERNATIONAL DIRECTORY

Musicians International Directory, 180 Fleet St., London E.C. 4, Eng., \$6.50 a copy, is now being prepared for a new edition; it gives biographical and other data of all sorts of interest to musicians. Orders being accepted now.

REVISTA DE ESTUDIOS

Musicales, published in Mendoza, Argentina, to be issued three times a year, is now ready, Vol. 1, No. 1, 250 pages illustrated with music examples, with a music supplement of 8 contemporary works; \$8.00 a year \$3.00 each issue; remit to Evelyn K. Burke, Edwards Brothers Inc., Ann Arbor, Mich. "Since the restrictions for exchange of American money are still acute, we are collecting dollars" (and who isn't trying it nowadays?) "for the complete editions of Bach, Beethoven, Mozart, Brahms, etc."

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SCHOOL OF SACRED MUSIC

of Union Theological Seminary, New York, enrolled some 50 organists for the course by Donald D. Ketting on the full sphere of music in the church, and that by Barrett Spach on choral conducting and choral analysis. As the climax a program of church music was sung by a choir of 60 directed by Dr. Spach: Gibbons, Almighty and everlasting God Schuetz, Cantata Domino Bach, Cantata 118 Britten, Te Deum Strickland, Jubilate Deo Willan, Missa Brevis Holst, Man born to toil

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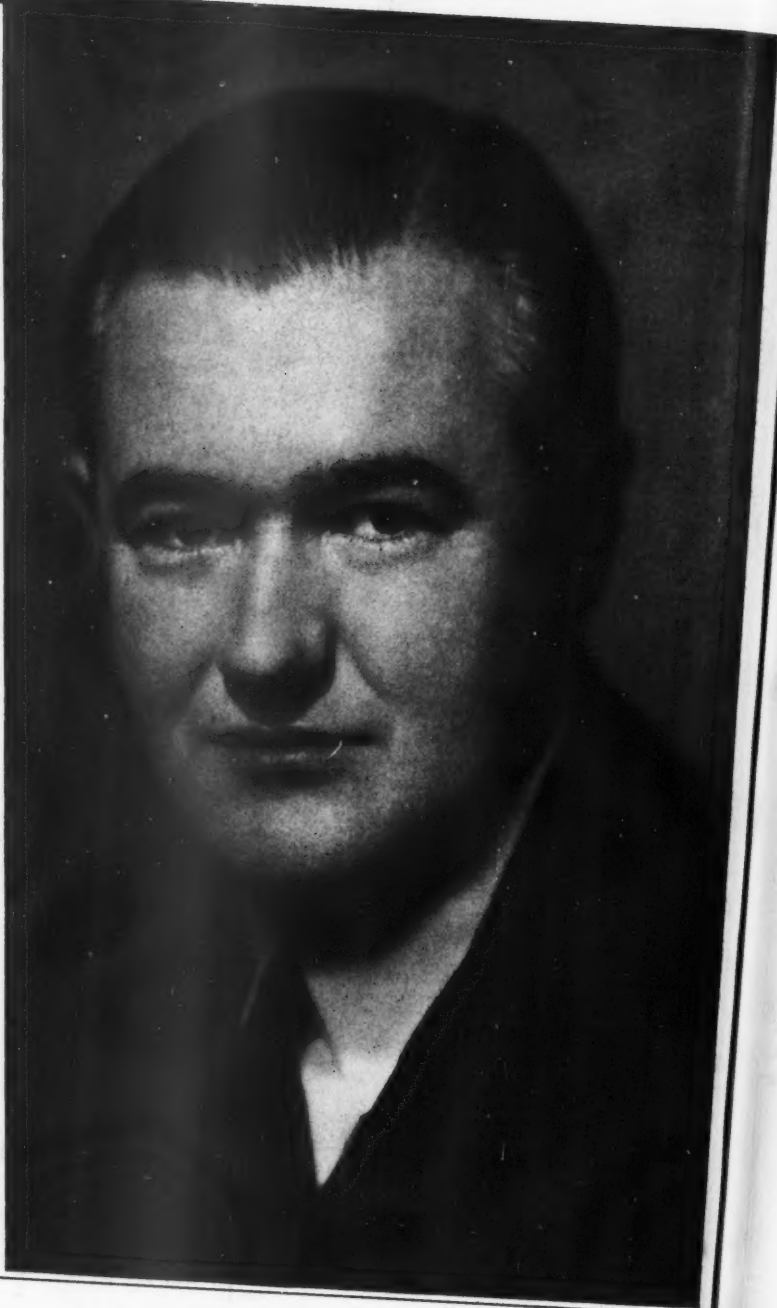
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